

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2399.

SATURDAY, OCTOBER 18, 1873.

PRICE  
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REGISTERED AS A NEWSPAPER

**SIR EDWIN LANDSEER, R.A.**—It has been decided by the President and Council of the Royal Academy, to EXHIBIT, at their ensuing Winter Exhibition, a Collection of the Works of the late SIR EDWIN LANDSEER, R.A. As they are very desirous that all honour should be paid to their late distinguished Member, they invite all possessors of fine Works (either Pictures or Drawings) by Sir Edwin Landseer, to intimate their willingness to contribute the same to the President and Council, Royal Academy of Arts, Burlington House, Piccadilly. The Exhibition will be supplemented by Pictures of deceased British Artists. The Exhibition of Works by Ancient Masters will be resumed on the following Season.

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1873.	1874.
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" " November 12	" " February 5
" " December 15	Wednesday, " 19
Wednesday, " 24	Thursday, March 5

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Dublin Castle, 9th October, 1873.

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  - III. EXPERIENCE OF SCHOOL BOARDS.
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J. H. WALSH.

LONDON,  
September 1st, 1873.

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SATURDAY, OCTOBER 18, 1873.

## LITERATURE

*Holland House.* By Princess Marie Liechtenstein. 2 vols. (Macmillan & Co.)

IN the most brilliant of bindings, blue, black, and gold; on the finest of paper; with bold type and ample margin, does this long-promised record of Holland House at last come before the public. It is divided into portions, of which the first is devoted to chronicling the "Early Times of Holland House." For the completion of this part every incident that has already been in print is reproduced, and every authority is quoted, from the most ancient records down to books of yesterday, and from the most serious history down to 'The New Foundling Hospital for Wit,' which, happily, is only quoted at second-hand.

If, however, there is little that is new in the first division of 'Holland House,' there is, nevertheless, something original to be found in the various sentiments and reflections, more or less elevating, with which the chronicle is pretty thickly interspersed. These original reflections find expression in such phrases as the following:—"Next to a miracle it certainly is for any one to pass unmolested by the monster Envy, or to any eminence whatsoever. Be it fortune, be it intelligence, be it virtue, hardly anything is high enough to be above Envy's reach." This is a maxim which might have found utterance and won applause at a Social Science Congress; and a succeeding sentiment is quite up to the level of the former: "The fault of one may not excuse the delinquency of another; but when a fault is common to very many, it is, perhaps, the less to be noticed in the individual." We might have thought that the above was the product of some faint memory of La Rochefoucauld, were it not for a passage in another page, in which a reference is made to that great writer of maxims as having said that "we have all strength enough to bear our friends' misfortunes"; whereas, we believe that what La Rochefoucauld really said was to the effect that there is something in the misfortunes of our best friends which is not altogether displeasing to us. However this be, the above maxims, two out of many, will show that this is a book of history with an exemplary moral tone in it.

With reference to the historical details, we have to modify what we have said as to every incident ever hitherto in print having been here reproduced. One of the most interesting of any is omitted. We are duly told, from Faulkner's 'History of Kensington' (poor Faulkner has the honour of being snubbed, for what is called a literal error), and some other sources, all about the De Veres once possessing the estate, but we do not remember having anywhere come upon a record of what individual succeeded for a time to the possession which was forfeited by the De Veres. He was rather a famous person in his day; namely, Richard, Duke of Gloucester. This much-abused member of the Plantagenet family was Lord of the Manor of Knutting Barns (now Notting Hill), which formed part of the De Vere estate in the parish of Kensington. The Duke was young at that period; and it is as

likely that the taste for plays and players which was subsequently manifested at Holland House was derived from Richard as that the Princess is correct in the origins she assigns to many of the things she mentions. Duke Richard, at all events, was the first English prince who collected a company of comedians of his own. He set a fashion which was much followed by noblemen and gentlemen; and "perchance, pardi!" the excommunicate players would not have found refuge in Holland House but for the protection which, years before, the Plantagenet Lord of Notting Hill had given to those brief chroniclers of the time.

By far the best part of this portion of the work consists of the little additions which are made to old and oft-repeated stories. We have here a very old one,—for the insertion of which there is ample justification,—concerning Lady Caroline Lennox, daughter of the second Duke of Richmond. Henry Fox and this beautiful young woman were mutually "in love." The ducal father would not listen to the suit of the wooer; and he, one day, bade his daughter prepare to receive the visit of another lover. Lady Caroline went to her room, and then came down to dinner to meet the new wooer,—without any eyebrows! She had swept them clean off. Of course, this wilful lady went back to her room, whence she jumped out of window into Henry Fox's arms; and they were clandestinely married forthwith. All this is well known; but we get some additional knowledge in these pages as to what followed. That information is derived from letters and papers among the manuscripts at Holland House. From these we learn that "the *volens volens* father-in-law,"—the Duke of Richmond,—entertained deadly wrath against the pair of young lovers. His Duchess was supposed to share his angry feelings, and all their friends were expected to justify the parental wrath, by expressing the utmost indignation. Accordingly, even the great Henry Pelham himself wrote to "My dear Lord Duke," saying:—"Be assured nothing that belongs to me shall ever countenance what you so justly call the highest disobedience. I have too much of the *Father* not to feel for you." Lord Lincoln wrote, "in the greatest uneasiness and concern imaginable," to exculpate his sister and himself from having been "in some degree concerned in the unhappy affair that has lately happened." Lord Lincoln could not, he said, have so broken through "all the ties of friendship's honour." As for his sister, she was "very much and justly concerned at Lady Caroline's coming immediately to her" when she left the Duke's house; nevertheless, his sister was not in the secret of this elopement. Henry Fox's brother, Lord Ilchester, protested, upon his honour, that he and Lady Ilchester were not at all in the confidence of the audacious runaways. When Horace Walpole heard that the Duke of Richmond insisted that none of his friends should pay a visit to the young couple, Walpole immediately wrote to inquire when it would be most convenient that he should call upon them. Charles Hanbury Williams, too, wrote to congratulate them. "I went to the Opera last night," he writes, May 9, 1744, "and from the box I was in, saw the news of your match run along the front boxes, exactly like fire in a train of gunpowder. Dayrolle set fire to it, with tears in

his eyes. Lady Caroline Fitzroy . . . looked the most pleased with it of anybody." Next we hear that "the rage of His and Her Grace is very high," especially at anybody countenancing the clandestinely-married couple. Rage and grief were so great that they put off a ball! Duke and Duchess, perhaps, were consoled a little when they learned that "Blood Royal had the greatest weight against this match"; but then "the Town (says Hanbury) takes the tender lovers' parts." At White's, the Dukes of Grafton and Devonshire took sides and brawled over it, like coal-porters. And so the comedy ran on, and its last act was not finished till 1748, when the stern Duke wrote an extremely long letter to his daughter. It might be called amusing but for the real pathos which is in it. The beginning is unpromising. "Altho' the same cause for my displeasure with you exists now as much as it did the day you offended me, and the forgiving you is a bad example to my other children, yet they are so young that, was I to stay till they were settled, the consequence might in all likelihood be, that we should never see you as long as we lived, which thought our hearts could not bear." Reason succumbs to Nature, and the parents will forgive both delinquents, but will nurse their wrath against those "base, vile people that have been the abettors of your undutifulness to us." Then the Duke expresses approval of "the decency of behaviour" in Lady Caroline and Mr. Fox. A good deal of indignation is expressed at the insolence of people who presumed to tell the Duke and Duchess that they ought to forget the offence and forgive the offenders, a course which only retarded the reconciliation. Then follows a dignified and almost tender appeal to the honour, probity, and good sense of Mr. Fox, as well as to Lady Caroline's, "that your conversation ever hereafter with any of my children may . . . be such as not to leave them to think children independent of their parents." Then comes a burst of affection, and the simple exquisite truth on the top of it:—"We long to see your dear innocent child, and that has not a little contributed to our present tenderness for you." The Duke only asks, that when they meet there shall be no allusions to the past, nothing but mutual love and gladness; and the manly-hearted writer concludes thus:—"So, my dear child, you and Mr. Fox may come here at the time that shall be settled by yourselves . . . and be both received in the arms of an affectionate father and mother."

It is much to be wished that more use had been made of the Holland House MSS. We should then have had, instead of so well-known details, fresh examples of life, of morals, of manners, and of society generally of by-gone days. Where the writer refers to authorities on family history, we could also wish that she had told us more about them. Of the founder of the family, Stephen Fox, we are told he "was born in 1627, and is said to have belonged to the children's choir in Salisbury Cathedral." There would have been no humiliation in adding that this Stephen, in the reign of Charles the First, was bailiff to the King's secretary, Sir Edward Nicolas; and that he occasionally officiated as clerk of the parish. There have been so many men of great parts, and of great deeds, in the Holland family, that a humble but honest origin only

adds to the lustre of their nobility. Blood of bailiff or butler, what would it matter? In the persons of the higher gifted members of the family it proved to be as good blood as that "of Bourbon or Nassau."

The widow of this Stephen Fox had her children assembled round her death-bed, when "she assumed a more than ordinary majestic air, and directing her discourse chiefly to my Brother (Stephen, brother of Henry, whose MS. narrative of his mother's last moments is preserved at Holland House), said, 'I don't only desire you, but command you, to be good. . . . Don't be a fop; don't be a rake; mind on your name, Stephen Fox; that, I hope, will keep you from being wicked.'" Ghost stories are quoted, with the added comment that, "whether we respect tradition or not, it is a received fact that whenever the mistress of Holland House meets herself, Death is hovering about her." The best sketches of character or of individuals are those which are drawn as we go through the succeeding portions of the book, passing from garden to garden, from room to room, stopping now before one picture, now before another, here arrested by a toy, there by a gem, or even looking on the vacant spaces and recalling the personages by whom they once were filled. Many of the sketches are familiar enough, and are quoted from every published diary or memoir that can be brought to bear on Holland House. The best are taken from the MSS. in the House; and among them is one of the Princess Lieven, the once renowned female diplomatist, "in appearance dignified, in manners simple, with the intellect of a man and the pliability of a woman. . . . But with all this she had no taste for reading, except the newspapers, and her ignorance upon some common subjects would have been marvellous even in a school boy." As she lay dying, she had strength enough to address Guizot, her old and devoted friend, tracing in pencil these words: "Merci de vingt ans d'amitié et de bonheur."

In the chapter on the famous "gilt room," we are first told that "skeletons are not exactly beautiful to look at, and a statue, while lifeless, cannot speak." After this singular remark, we have a list of all the fine people, and what they did at a ball at Holland House in May, 1753. It is now like a roll-call of spectres,—young lords dancing with Lady Bettys; the ghosts who, a hundred and twenty years ago, played pool, at quadrille, cut in at whist, sat down to "cribbage," walked minuets, or "only look'd on." We see all the phantoms at supper, and take note of the remark that "Lord Digby and Mr. Bateman did not sup, but walk'd about admiring." Pity it is that we have not more of such ghosts, they are infinitely more amusing than biographies of St. Antony, letters from Petrarch, reflections which ordinary minds will find it hard to fathom, and pages from Moore telling the old, old story, of how he came not to publish Byron's account of himself. From these, we turn with satisfaction to the story of Lady Sarah Lennox, to which some freshness is given by quotations from a MS. memoir among the family archives, by her brother-in-law, Henry Fox. He praises her surpassing charms of feature, figure, and expression, adding: "But this is not describing her, for her great beauty was a peculiarity of countenance that

made her at the same time different from, and prettier than, any other girl I ever saw." At a private court ball, the young King, George the Third, remarked, while conversing with Lady Susan Strangways, the intimate friend of Lady Sarah:—"There will be no coronation until there is a Queen, and I think your friend is the fittest person for it; tell your friend so from me." When the enamoured king subsequently saw Lady Sarah, and had learned from her that Lady Susan had duly delivered the royal message, he asked her what she thought of it, and the young lady is reported to have answered, "Nothing, Sir"; to which the king is also reported to have testily rejoined, "Nothing comes of nothing!" Some of the lady's friends seemed to think a good deal of it. Lady Barrington, "who had a remarkably fine back," according to the Holland House MSS., was once entering the Presence Chamber, Lady Sarah preceding her. Lady Barrington suddenly pulled at her friend's dress, and asked to be allowed to go in before her for once, "for," said she, "you will never have another opportunity of seeing my beautiful back!" Lady Sarah, too, thought more of the king's message and suit than she had confessed to the king himself. This is shown in her letter to Lady Susan, when the news reached her that he was about to marry a "Princess of Mecklenbourg." "Does not your collar rise at hearing this? . . . I shall take care to show that I am not mortified to anybody; but if it is true that one can vex anybody with a reserved cold manner, he shall have it, I promise him." After all, she thinks that she only liked him a little; and the "disappointment" affected her "only for an hour or two." "If," she adds, "he were to change his mind again (which can't be tho'), and not give a very very good reason for his conduct, I would not have him." And, finally, comes this passage:—"We are to act a play, and have a little ball . . . to show that we are not so melancholy quite." It is well known that Lady Sarah, who had made hay in the fields by the Kensington road to attract the king's attention as he passed, acted as one of the bridesmaids at the royal marriage. During the whole of the ceremony the royal bridegroom's eyes are said to have been fixed on that especial bridesmaid. If this be true, there were parts of the ceremony in which he must have cut a strange figure. The lady's family certainly had looked upon a marriage of Lady Sarah with the king as a possible circumstance. George the Third made no secret of the love-passion between them to Queen Charlotte. The last time their majesties saw Miss Pope, the actress, he was heard to say to the Queen: "She is still like Lady Sarah." That lady, who, it must be said, took some delight in flirtation, was soon consoled. Soon after the royal marriage she gave her hand to Sir Charles Bunbury, and subsequently to Col. George Napier. Of the last marriage came General Sir Charles Napier, who, half in joke, half in scorn, used to call George the Fourth his "cousin."

When years had gone by, and the king had been stricken by incurable blindness, Dr. Andrews, Dean of Canterbury, preached a sermon at St. James's Church, in 1814, for the benefit of the Infirmary for the cure of Diseases of the Eye. The Dean alluded with

much tenderness to the miserable condition of the monarch. George Tierney was one of the congregation, and in a letter of his, among the MSS. at Kensington, he says:—"On the seat immediately before me sat an elderly lady, who appeared to be deeply affected by the whole of this part of the discourse. She wept much . . . and I observed that she herself was quite helpless from the entire loss of sight, and was obliged to be led out of church. . . . The tears which I saw thus shed in commiseration to the sufferings of the king fell from the eyes of"—this very Lady Sarah to whom the king had once, in indirect words, made an offer to bestow on her a crown matrimonial.

With this romantic incident we close a book which, in part, is a good guide-book to Holland House and its surrounding grounds,—which few people are permitted to see, but by rare and special favour. It is also historical in what it has culled from various, and those numerous, books. There is nothing actually new in it, except in the rare quotations taken from existing MSS. The details are set off with too many of the moral reflections to which we have already alluded. Evidently there is enough material among the letters and papers at Holland House to fill, at least, another couple of volumes; and we must reiterate our earnest wish that, when next the subject is taken up, it will be closely followed, without any moral digressions and without any reprinting of pages that have often been reprinted and universally read.

The volumes are illustrated with numerous woodcuts, photographs, and fac-similes of handwriting. The subjects of the views are remarkably well-chosen, and nearly all of them have an interest proper to themselves. There is a tasty little view of the Miniature Room, which deserves especial commendation, as does also another of the Library Passage. They are better than the larger works of the same class; for example, the Gilt Room is a little dull and grey. Among the photographs is a capital view of the Gilt Room; another of the Dutch Garden has a peculiar charm, as representing a town garden of ancient date. There is a good general view of the House, but perhaps the best is that showing the steps, flecked with sunlight and shadows, that lead to the Upper Terrace. The fac-similes of MSS. are very interesting indeed, including Sir Joshua Reynolds's receipt for 105*l.* to Charles Fox, for his portrait, dated April 20, 1789. This was found among a mass of old receipts. There is also a licence to the Countess of Warwick, signed by Addison, authorizing her to accept South-Sea stock for him, and dated June 8, 1719. There are many more of the sort, and all are interesting.

#### BRAZIL.

*Brazilian Colonization, from an European Point of View.* By Jacaré Assu. (Stanford.)

THIS little anonymous work is one of exceptional merit. Jacaré Assu is, it need not be said, a *nom de guerre*. The subject of Brazilian colonization has lately been much discussed in our newspapers, owing to misfortunes and miseries into which a large number of our poorer fellow-citizens have been involved by listening to delusive tales of Brazilian agents. There have been plenty of Brazilian-made



books and pamphlets, skilfully adapted for catching the ignorant and needy of European populations; but now we have before us an elaborate and skilful statement on the other side, "from an European point of view," written by an Englishman, whoever he may be, full of knowledge and experience.

"Some people say that it is better to crimp cod-fish, and that the best way to kill a calf is by bleeding it to death. Some people, again, think emigration of Englishmen to Brazil advisable. It is easy enough to understand these assertions, and many similar ones, and yet to hold a diametrically opposite opinion. The fact is, so much depends on the point of view. In the following work I propose to take my stand rather with the cod-fish, calves, and colonists than with *gourmands* and colonization agents. Brazil has been contemplated so often from the rosy point of view; people paid and unpaid have, at various times, been so fulsomely mendacious on her account; placards, newspapers, guide-books, and itineraries have contained such startling paragraphs—often under the hand of those who ought to have known better—about the marvellous fertility of the empire and the exceptional advantages it offers, that a little sober truth becomes more than ever necessary."

Apart from the very important practical question of European and British emigration to Brazil, this little work may be strongly recommended for its descriptions of Brazilian climate, soil, customs, and institutions. Our author thus cleverly disposes of boasting inducements held out, according to custom, to German emigrants, by a Brazilian Colonization Association, of which a Senator, Ottoni, "a name sacred in Brazil," was the leading spirit:—

"In a proclamation issued on the part of the association in question, we find Brazil spoken of as 'that extravagantly fertile land.' Now, over an immense extent, especially of those southern provinces chosen for the sites of colonies, it is gneiss tossed into hills, furrowed by gorges, scooped into narrow valleys by torrents. The decomposition of this rock, together with the mysterious agencies of the South American drift period, has in parts produced a rich aluminous paste: the rest is a lean granitic wilderness. . . . A little further on the same documents assert that 'carpenters, stonemasons, and joiners can earn at the least thirteen francs a day, and cultivate their lands besides.' Opening the reports on the industrial classes presented to Parliament in 1870, at p. 520, any one will be enabled to judge for himself of the *naïve* mendacity of these agencies, especially if he consider which way wages have tended since 1857. On this page the current wages in Brazil are given thus:—blacksmiths, 2s. to 3s. a day; carpenters, 3s. to 4s. The next sentence is better suited to burlesque than to the scenes of tragedy to which it played the prelude. 'To give an idea of the advantages awaiting emigrants to that country, a detailed account of which would be very long, it suffices to mention this one fact: shooting and fishing, which everywhere else is either strictly prohibited or exceedingly expensive, are there free and of great advantage to the colonists.' Imperial generosity! All this anybody may have gratuitously; that is, if he can catch it. Every one who has had experience of tropical American virgin woods, knows that for practical purposes the game consists rather in beetles than beasts of the chase, in ferns than feathers, and in thorns and ticks than either. Now Brazil is so far from being an exception, so far as my small experience goes, that though I took out guns, ammunition, and a retriever, I soon turned plant-hunter, and never shot anything larger than a swallow the whole time I was in the country. I took to orchids, and my dog to wasps. Some of the streams no doubt contain abundant fish, but they do not answer to the whistle, and few persons, except Brazilians, find time to spend on enticing

them. The gentle art is wisely left to Indians and creole whites, who can live on next to nothing, and would live on less to save themselves from labour. Meanwhile the fishers of men had baited well; a large number of unfortunates were decoyed by this agency, and despatched to the jungle of the interior to form the colony of Philadelphia. After deceptions, disappointments, and misery had led to complaint and disturbances of all kinds, the Government interfered, and sent an agent to inquire into a state of things which had already cost many lives. The somewhat unqualified report of this functionary no doubt exists in the ministerial archives to this day, but it would be difficult to obtain. It is said to have been exaggerated. At any rate, the Government found itself compelled to take over the colony in 1861, and under this high protection it still vegetates."

*Ex uno disce omnes.* It has been the same tale always. Brazil is in the fifty-first year of her independence. That was achieved in 1822. In 1826, an Irishman in the Brazilian service, Col. Cotter, was despatched to Ireland by the Brazilian Government to procure Irish colonists. Cotter procured some 3,000 emigrants, with lavish promises of liberal terms. They were to be colonists; but the Government, engaged in a war with the River Plate Provinces, determined to employ the men on their arrival as soldiers; and they were astonished and alarmed on being marched off from the landing-place to the barracks. Cotter's proceedings were disowned, and the men were told that they must either enlist or starve. German emigrants had been already similarly treated, and cruel treatment of one of the German soldiers raised a mutiny, in which the Irish joined. The Minister of War gave orders to the commander of the troops in Rio to attack the foreigners and give no quarter. There was a painful massacre: sixty Irish were killed, and a hundred wounded. "The slaves," says the intelligent and impartial historian of Brazil, Mr. Armitage, "who had been imprudently entrusted with arms, were distinguished above all the rest by their barbarities in many instances, severing the limbs of their expiring victims from the bodies, and bearing them off in triumph." This was our countrymen's first acquaintance with Brazil as a field of emigration. Peace has its death-wounds as well as war, and the last experiences (1872) have still been violated contracts, pestilential climate, starvation, and death. The too authentic details of the miserable fate and cruel treatment of our agricultural labourers lately carried to Brazil are to be read in a late official publication, "Reports respecting the Condition of British Emigrants in Brazil, presented to Parliament by Her Majesty's Command, 1873," and in a heart-rending letter of one of the emigrants, Thomas Sheasby, published by order of the Earl of Kimberley in the *Times* of August 29. We shall be glad to have contributed to the spread of wholesome truth and necessary warning by recommending Mr. Stanford's useful and inexpensive publication for reading throughout the country.

*At Nightfall and Midnight: Musings after Dark.* By Francis Jacox. (Hodder & Stoughton.)

If he might praise no books but those that contain the newest results of original inquiry, independent observation or creative thought, the critic's would be a thankless office. In the

course of a year he would not come upon many works deserving even qualified praise. More than once we have protested against the way in which literary judges are apt to speak of "book-making" and "book-makers," as though the latter were necessarily contemptible, and the products of the former were invariably worthless. The book-maker may fail, through carelessness, ignorance, want of intelligence, or any one of half-a-score of other failings. His performances may merit censure as *bad* specimens of book-making; but a book may want the merits of the higher kinds of literature, and even be made altogether from previous books, and yet it may be diverting, pleasant, or serviceable. Book-makers must be thanked for our multitudinous dictionaries, cyclopædias, and convenient handbooks of facts. Though its style may not be fascinating, the Post Office Directory has its uses. Without his dictionaries of dates and biographical lexicons, and such other implements, the author of excellent books would sometimes work slowly, and the journalist be often at a stand-still. To such compilers as Charles Knight many an intelligent person owes his sufficient, though scrappy, knowledge of the "best authors." All these respectable sources of information or amusement are, in their several ways, pieces of "mere book-making." There should be an end of the fashion of condemning works merely because they are things of literary manufacture. If a book-maker's new work is superficial, or inaccurate, or badly designed, or unskilfully executed, let it be censured for its badness, but not for belonging to a class of works which, when done with efficiency and to good ends, are deserving of praise. Perhaps the only works which should be dismissed disdainfully as "mere pieces of book-making" are those that, whilst they are only reproductions of more or less familiar facts and thought, make professions of originality, and offer old materials worked up with a dishonest show of newness.

In justice to Mr. Jacox, readers should bear these remarks in mind when they hear his new volume called, as it will be everywhere called, a piece of book-making. Mr. Jacox is emphatically a book-maker. His acquaintance with the older works of standard libraries is limited; and his productions afford no, or at most very few, indications that he is peruser of out-of-the-way volumes. His materials are chiefly gathered from such works as pass week after week from circulating libraries to the tables of educated families. He is an intelligent peruser of poetry, histories, biographies, and novels. He pays attention also to the essayists and the critics of the public journals. In fact, so far as his studies are concerned, he is a favourable specimen of the "general reader," whose opinions are often treated disrespectfully by cynics, but whose taste is prudently considered by every producer of books who aims at popularity. But, unlike the general reader, he has a special habit of transferring to note-books every passage which pleases him in the many volumes that pass under his eye. A methodical as well as industrious man, he classifies his extracts, and puts each group of them under an appropriate heading. The time for publication of another volume having arrived, this maker of "elegant extracts" sends to the press a sufficient

number of pieces, after working them neatly together with unobtrusive comment, so that they have something of the appearance and quality of gossiping essays. Thus he furnishes in the present volume a series of readable collections of thoughts about, or suggested by, "Twilight," "Evening," "Shadows," "Moonlight," "Darkness," "The Night." It is not often that he troubles us with a critical examination of his selected pieces; but he sometimes contrasts them judiciously, and now and then calls attention to a subtlety, of feeling or expression, in a way which shows that, had he not been an invalid labouring under disadvantages, he might have been a fairly able critic. His chief object, however, is to impart readableness to each budget of extracts; and in this rather difficult task he is successful. Though it contains some chapters which may have been prepared in the first instance for a previous volume, which we noticed last year, 'At Nightfall and Midnight' is a stronger and more agreeable book than the 'Aspects of Authorship.' Perhaps Mr. Jacox has profited by our suggestions. Any how, the present budget of neatly packed "bits" contains fewer chapters in which the extracts are so disconnected and numerous that they push each other out of the reader's recollection. The more liberal employment of the poetical touches and romance of biography gives more of personal interest to the present collection. For instance, the chapter entitled "Noctambulism," besides reproducing some acceptable pieces from the 'Biglow Papers' and 'Caxtoniana,' reminds us agreeably of such noctambulists as Prof. Wilson, the poet Crabbe, and Charles Dickens. "The Looks of the Last Sleep" is another chapter, felicitously rich in biographical reminiscences; and though compilers by the score have delighted to collect the dying words of celebrated men, we do not remember any short collection of such utterances that surpasses Mr. Jacox's 'Last Words' in dramatic interest and cleverness of arrangement. Our author has also a pleasant way of dealing with the characters of fiction as though they were real people. In doing so he pays a compliment to the novelists, and does no injustice to art or humanity. Not that all the fictitious persons referred to in these "written-in extracts" would be agreeable specimens of our kind, or that all the novels in which they figure are of the highest merit; on the contrary, Mr. Jacox seems to peruse and admire very inferior, as well as the best and the second-best novels. In this respect he resembles that omnivorous devourer of prose fiction, Leigh Hunt, who used to say that, after all his experience of bad novels, he never read a tale without enjoying it and learning something from it. Similar praise may be awarded to Mr. Jacox's miscellany of miscellaneous collections. No bookish person will read even its least happy chapters without liking them. If he does not learn anything from them, he will at least be reminded agreeably of what he learnt long since. Whilst loose readers, who prefer to get their book-lore at second-hand, will think 'At Nightfall and Midnight' a storehouse of learning, men of culture and taste will admit it to be an orderly and diverting scrap-book. And this is no mean praise for a performance of its humble kind.

*The English Gipsies and their Language.*  
By Charles G. Leland. (Trübner & Co.)

MR. LELAND has written a pleasant and, in many respects, an instructive book, about a race to which a special interest has always attached itself, but which now appears to be fast diminishing in England. For what ferocious penal laws could not effect has been to a great extent brought about by Inclosure Acts. Like the prisoner in the contracting cell of romance, the English gipsy sees the open land, which forms his home, steadily closing in upon him; or, at least, like the American Indian, he sadly watches the rapid subjugation of what used to be the free hunting-fields of his ancestors. Before very long, we fear, the traditional tent of the English gipsy, with its adjacent curl of blue smoke, will no longer gladden the eye of the lover of the picturesque; the scarlet cloak of the fortune-teller will no more, except as an artistic anachronism, enliven with its warm colour the painter's foreground; and the dusky young barbarians who, in olden times, might have been seen at play near the edge of so many a copse, will have to be classed in our isles with the long extinct cub of the wolf or chick of the bustard. Here and there, we have heard, the gipsies have condescended to hire a portion of the land which they were wont to consider as their birthright. In a few places, such as Yetholm, where Mr. Baird laboured so long, and with so little encouragement, for their welfare, they hibernate un-nomadically, but, as a general rule, their inborn hatred of restraint prevents them from accommodating themselves to their altered position. Gradually they are disappearing from amongst us—to re-appear, it seems, in many cases on the other side of the Atlantic. We learn from Mr. Leland that in America "they flourish mightily," the more enterprising among them thriving as horse-dealers, or the like, while "the idlers, or more moral ones, pick up their living as easily as a mouse in a cheese, on the endless roads and in the forests."

And, therefore, it is the more fitting that an American writer should turn his attention towards these wild flowers of humanity—inferior, indeed, to the richer, though sometimes sicklier, productions of our educational and other forcing-houses, but by no means deficient in a certain grace and charm of their own. And Mr. Leland brings special qualifications to bear upon his labour of love. He has consorted with these step-children of European civilization, the despised and flouted offspring of a forgotten mother, and has learned to talk with them in that mysterious jargon, about which so much nonsense has been written by some of his predecessors. Not that he can be said to have regarded it from a scholarly point of view, nor to have treated it according to a strictly scientific method; but his familiarity with the spoken tongue, the "pigeon gipsy," as it were, of the present day, seems to have enabled him to win the hearts and the confidence of many Bohemian acquaintances; and so he has been enabled to give us something like a view from within of their abnormal life. Take, for instance, his picture of a gipsy interior, at p. 153, the room in "a neat cottage," in which he ate bread and butter, than which he "never tasted better,

even in Philadelphia," in the company of handsome and well-dressed gipsies, who possessed "a large and beautifully-bound photograph album," and one of whom "knew who and what Mr. Robert Browning was." Whenever Mr. Leland narrates what has come under his own observation, he tells us what we are glad to hear; but we are not equally ready to listen to him when he argues, from the most unsatisfactory evidence, that the author of 'The Pilgrim's Progress' was a gipsy—that "there remains no rational doubt whatever that Bunyan was indeed a Rom of the Romany." To some of his philological surmises, moreover, it is by no means well to turn an attentive ear. The following paragraph is sufficient to render its writer's method thoroughly suspect:—

"A curious illustration of a lost word returning by chance to its original source was given one day, when I asked a gipsy if he knew such a word as Buddha? He promptly replied, 'Yes; that a booderi or boodha mush was an old man'; and pointing to a Chinese image of Buddha, said: 'That is a Boohda [sic]!' He meant nothing more than that it represented an aged person, but the coincidence was at least remarkable. Budha in Hindustani really signifies an old man."

More alarming than this, however, is the following audacious hypothesis:—

"The Hindi alphabet Deva Nagari, 'the writing of the gods,' is commonly called Nagari. A common English gipsy word for writing is 'niggering.' . . . The resemblance between *nagari* and *nigger* may, it is true, be merely accidental, but the reader, who will ascertain by examination of the vocabulary the proportion of Rommany words unquestionably Indian, will admit that the terms have probably a common origin."

Unfortunately for Mr. Leland's ingenious inference, the word *nagari* does not come from a root meaning to write. In Sanskrit *nagara* is a town or city (a word made familiar to us by the terminations of such names as Ahmednuggur, &c.); *nāgara* is that which relates to a town or city, and so civic, civil, &c. *Devanāgarī* is "the divine city writing," a name given to the character in which Sanskrit is usually written, "probably [says Prof. Monier Williams] from its having originated in some city." A similar propensity to false conclusions drawn from accidental similarity of sound, or rather of written form, is evinced by Mr. Leland's recognition of "the Simurgh or Griffin of Persian fable" in the gipsy Seemór, one of his Rommany friends having stated that a dolphin, or any "large-headed winged monster," was called in his language by the name of Seemór, or Seemorus. The Simurgh, it may be observed, is merely a huge fowl of some kind, its name being a compound of *Sz*, thirty, and *murgh*, a bird. But the most startling of Mr. Leland's discoveries is that which he records on p. 110. His "special gipsy *factotum*," it seems, told him that "water is the great God, and it is Bishnoo or Vishnoo, because it falls from God," to which Mr. Leland appends the remark that "in India, Vishnu and Indra are the gods of the rain." It is true that he adds, with perfect accuracy, "The learned . . . will at once declare that . . . there can be 'no rational ground' for connecting the English gipsy word with the Hindu god;" but he has not been equally careful to tell us what his authority may be for representing Vishnu as a rain-god.

But there is no occasion to dwell longer on



that part of Mr. Leland's book which is devoted to comparative philology, unless it be to express a hope that the copious vocabulary which he promises us will be free from such comparisons as are apt to be linguistically odious. The "Gipsy Stories and Fables," which form the concluding chapter, are rich in materials for the word-comparer, besides being in many cases curious and characteristic. Some of them, it is true, are borrowed, such as the "Seven Whistlers" and the Flounder's-mouth story; but there is a touch of originality about the tale of the hedgehog, which, when obliged to choose between being ridden over by hunters or eaten by Gipsies, exclaims, "I'd rather go with the Gipsies, and be eaten by folk that like me, than be trampled on by people that despise me," with its moral, that "It is better for a real Gipsy to be killed by a Gipsy brother than to be hung by Gorgios." Not without a touch of (almost suspicious) poetry, also, is the following advice of a Gipsy girl to her young brother:—

"Don't kill the bee because she is a Gipsy, and makes her living going about the country telling fortunes to the flowers, and taking honey out of them, as our mother tells fortunes to the ladies. And don't throw stones at the rooks, because they are dark, and dark blood is Gipsy blood. And don't crush the snail, for he carries his tent on his back, like our old father."

Mr. Leland's chapter headed "Gipsies in Egypt," is, so far as his personal information goes, almost as disappointing as the famous disquisition 'On Snakes in Iceland.' He could not find a single person in the land of Egypt who spoke Rommany, though he met a bead-selling woman whose features and whole expression were "evidently Gipsy," and who informed him that her people called themselves Tatären, a piece of information which he found satisfactory. However, the chapter contains some interesting extracts from the valuable paper contributed some years ago, by Capt. Newbold, to the *Journal of the Asiatic Society*.

With the exception of some philological eccentricities, Mr. Leland's contribution to our stock of knowledge respecting the fast dwindling race of English Gipsies is worthy of cordial commendation. Its tone is excellent throughout, and its style is, except in a few instances, light and agreeable; and the author does not strive to be overpoweringly facetious.

*The History of Greece.* By Prof. Dr. Ernst Curtius. Vol. V. Translated by A. W. Ward, M.A. (Bentley & Son.)

THE whole of what Prof. Curtius has published, or has any immediate intention of publishing, on 'The History of Greece,' is now translated for English readers, who may be congratulated on having so excellent a translation of so valuable a work placed within their reach. Though we can boast with justifiable pride of our Grote and Thirlwall, we have reason to welcome another version of the imperishable story from a thoroughly competent hand having the advantage of further accessions to our knowledge by more recent researches. Prof. Curtius is a fresh independent witness, who has special claims to be heard with attentive consideration. A distinguished scholar, who has spent his life in classical studies, he has by long practice as a

professor acquired remarkable skill in communicating the results of his researches. The soundness of his judgment is no less conspicuous than the extent of his learning. He has no crotchets to air, no pet theory to maintain, no party purpose to serve. He is neither the zealous advocate nor the bitter opponent of Athenian democracy, or Spartan conservatism. But, while his work is free from fiery partisanship, and marked by all the thoroughness of German scholarship, it is anything but cold or dull. On the contrary, it is scarcely less interesting for general readers than instructive for students and useful for scholars.

This concluding volume is devoted to an account of Macedonia and Greece during the momentous quarter of a century between B.C. 362 and 337, which brought the career of Greece as a free nation to a melancholy end. Recognizing the important bearing of geographical position upon the character and history of a nation, he commences with the geography of Macedonia. He then points out—what ought not to be overlooked—that, although the Macedonians were deteriorated by their admixture with barbarous Illyrians, they were originally Hellenes, as is proved by traditional accounts, the presence of Greek roots in the few remains of the Macedonian language, and the prevalence of Greek usages and institutions in Macedonia; and that the ruling family to which Philip belonged was descended from Temenus, the founder of the Heraclide dynasty at Argos. No doubt this circumstance, together with his three years' residence as a hostage at Thebes, during which he enjoyed the opportunity of a complete Hellenic training under such consummate masters as Epaminondas and Pelopidas, contributed to render him the powerful prince he ultimately became. The circumstances of the time were also greatly in his favour. Greece was in a divided, exhausted condition. Athens had been ruined by the Peloponnesian war, the power of Sparta received a fatal blow at Leuctra, and Thebes, since the death of Epaminondas, had sunk back into its former condition. There was a general dissatisfaction with the discord between separate republics, and a desire for some single controlling power to maintain peace and order. Prof. Curtius gives an able account of the skilful manner in which Philip availed himself of his advantages: how, by dividing his enemies, he soon obtained firm possession of his throne; how, by the introduction of Hellenic improvements in the organization and equipment of his army, by changing the right of every man to bear arms into a universal obligation to render military service, and by attaching to himself the nobility of landed proprietors, he blended the people into one mass, subject to his single authority; how carefully he provided resources for the maintenance of his kingdom; how eagerly he was on the watch for every opportunity of extending his dominion; and how, by bribery and fraud, negotiation and conquest, he advanced step by step in all directions, until at last he made himself the supreme head of all Greece. On the other hand, he draws a striking picture of the degenerate condition of Athens at this time, where public spirit had given place to private selfishness.—

"The citizens concealed their property; and if the richest among them evaded their duties to

such a degree as to farm out for execution the trierarchies falling to their lot to the lowest bidders, how much less were they willing to venture their lives on behalf of the state! Military service was regarded as an intolerable interference with personal comfort, and with commercial profits. Pretences of all kinds were sought; and it was necessary to pass severe laws of war, in order to secure what formerly had been a matter of course. But even these laws proved of no avail. The aversion of the citizens from bearing arms spread like a contagious disease; and the trierarchs found it so interminable a task to man their vessels, that they preferred to offer hand-money, and to entrust the most precious possession of the city, her ships, to strangers who had no interest in her. The desire was to maintain only those elements in the democracy which gratified sensual indulgence, and which offered a pleasant pastime. Accordingly, the festivals became the principal object in public life, and were, as its most important side, treated with the utmost seriousness. But at the same time, the higher considerations lying at the basis of Attic festive life, viz., the grateful celebration of the gods, the patriotic elevation of men's minds, and the emulous cultivation of liberal arts, fell quite into the background."

In former times it had been customary to accumulate the surplus of the year's income as a fund for the purposes of war, but now it was made a capital crime to employ it in any other way than for the amusement of the people. There was no permanent war-fund, and the supplies voted for the public service were not only insufficient, but wasted by corruption, which prevailed to such an extent, that special officers were appointed to see that the number of mercenaries provided for was really in existence, and even these officers were not proof against bribery. Politicians sought and obtained popularity by persuading the people that it was necessary for the city to confine itself to its own immediate concerns, the promotion of trade, the reduction of taxation, and the cultivation of peace for the time being, even at the risk of future war under more unfavourable circumstances. And, to crown all, some of the ablest and most influential orators were paid agents of Philip, who made no scruple of sacrificing their country's interests for the sake of their own private advantage.

Athens having so greatly deteriorated, it is not surprising that, though a century and a half before it had taken a foremost part in the immortal victories at Marathon, Salamis, and Platea, over the countless hosts of Persia, and afterwards been the leading state of the whole Hellenic nationality, it should now be overcome by a more warlike people than the Asiatics, under the command of a far greater ruler than Darius or Xerxes. Prof. Curtius relates at full length, and with effect, the efforts of Demosthenes to avert the catastrophe, paying a just tribute of admiration to his greatness as an orator, and his ability and integrity as a politician. Having alluded to the attention bestowed by Demosthenes on the monumental works of art in the city, the statues of meritorious citizens, the memorials of great victories, and the imperishable work of Thucydides, he goes on to observe:—

"Thus the intellectual being of Demosthenes is rooted in the best elements which native tradition had to offer; and by appropriating these to itself in a life-like way, his mind, in which there was by nature a want of elasticity and receptivity, became flexible and many-sided; he thus gradually acquired for himself the full facility of motion belonging to the Attic character. Hence the

variety of expression, in which he surpasses all his predecessors, the difference of manner, according as he treats of public or of private affairs, and the abundance of changes of style in his orations. In them we find the sharpness and severity of the old style, the sententious brevity, such as from the lips of a Pericles mightily moved the minds of men, and such as still finds an echo in Thucydides; but Demosthenes' form of expression never lacks transparency or ease; on the contrary, where it suits the subject, he passes into the light flow of the eloquence of Lysias. But he is everywhere more full of vigour than the latter, he always marches in his panoply, equipped with the ready logic of the Megaric school. He has the dignity and sonorousness of Isocrates, but at the same time an infinitely greater variety of movement; he is fresh, warm, and dramatically animated like Plato, but, as befits an orator, more measured and severe. Thus in full truth the eloquence of Demosthenes is sustained and nourished by the rich culture of his native city; it is the acme and perfection of all that had preceded him, while at the same time he by no means forfeited his peculiar characteristics. For his talents, it must be remembered, had not easily and lightly developed themselves by following the prevailing tendencies of the age; on the contrary, he was opposed to all the tendencies of the present, to rhetoric, to sophistry and philosophy, and similarly to the great world and to the political sentiments which dominated over the citizens in the times of Eubulus. It was in solitary struggles that he laboured and strove to form himself, and it was thus that he impressed upon his development the perfect stamp of his own individuality. The weight of the seriousness of his life is impressed upon his eloquence; hence his aversion from all phrase-making and from rhetorical verbiage. His style is short and condensed; he adheres strictly to the subject, seeking to seize it in the most thorough way possible from every side, and to cut off by anticipation all possible objections. With this mastery over the dialectical art are combined a force of moral conviction and a passionate hatred of all that is base, an inflexible courage and a fervent love for his native city, so that thus the art of the orator becomes the expression of the entire man. In him, character and eloquence, word and deed, were one; and after he had developed the rich gifts bestowed upon him by nature, with the fidelity and persistency which are the tokens of true genius, after he had possessed himself of all the impulses to be derived from rhetoric, from philosophy and from dramatic art, he finally bestowed the supreme consecration upon his art, by allowing no vanity or selfishness to beset it, so that, sustained by the nobility of a pure spirit, it became the organ of a mind filled with enthusiasm for the loftiest ends."

Prof. Curtius excels in describing public men, writers, philosophers, and artists. With a few touches he draws distinct portraits of the chief adherents and opponents of Demosthenes, traces the leading features of the philosophy of Plato and his followers, and delineates the characteristic styles of painters and sculptors. We could have wished he had as strongly denounced the unscrupulous ambition of Philip, as he has eloquently extolled the unselfish patriotism of Demosthenes. Another blemish in his history is its want of perfect continuity. Every now and then the narrative breaks off abruptly, and the loose threads have often to be taken up again. In the present volume there are frequent repetitions of statements from previous pages. There is also a tendency to excessive diffuseness towards the close. But on the whole the work is well worthy of its theme, and the translation a valuable acquisition to our literature. We cordially concur with the translator in his confident opinion, that every reader will earnestly desire the fur-

ther continuance of the history by the same masterly hand, and in the light of the latest researches.

#### NOVELS OF THE WEEK.

*The Good Old Times.* By W. Harrison Ainsworth. 3 vols. (Tinsley Brothers.)

*The Master of Greylands.* By Mrs. Henry Wood. 3 vols. (Bentley & Son.)

*By no Fault of their Own.* By Miss Telfer. 3 vols. (Tinsley Brothers.)

*Florence; or, Loyal Quand Mème.* By Frances Armstrong. (Samuel Tinsley.)

*Nor Love, Nor Lands.* By Cecil Griffith. 3 vols. (Tinsley Brothers.)

THERE is something almost affecting in a story which, in these days of development of character, psychological studies, and all the learned or epigrammatic talk of the modern novel, still introduces us to our old friends, the two personages who, in the first chapter, cross a moat at midnight, enter a postern door, ascend a secret staircase, and carry off the heir whom they wish to dispossess. We had never hoped to meet these acquaintances of our boyhood again; still less were we prepared for the re-appearance of the opportune ghost; but Mr. Ainsworth is constant to his old actors, who have done him good service under various names. In the present story they represent some of the performers in the Rebellion of '45, which period Mr. Ainsworth has selected (not, perhaps, without some irony) as a specimen of the "good old times," when people committed high treason like gentlemen, instead of the vulgar modern treason-felony, and were rather pleased than otherwise to suffer such a respectable and time-honoured penalty as being hanged, drawn, and quartered. Such at least seem to be the sentiments of a large number of Mr. Ainsworth's characters, whose admiration of the young Pretender has got them into this scrape. As the greater part of them were historic characters, Mr. Ainsworth, we suppose, may plead that, without violating the truth of history, he could not have reduced his "butcher's bill"; but certainly the slaughter which takes place in the course of the story is enormous. In fact, of all the more prominent personages, the hero and cousin whom he marries are almost the only ones who are left alive by the end of the third volume; and the odd thing is that Mr. Ainsworth, in spite of his affection for the Jacobites, seems to think his hero quite as praiseworthy for being "well-affected to the government," at the end of the book, as for his early adherence to the Pretender. As a picture of the period, it is hardly necessary to say that 'The Good Old Times' has no merit whatever. The author has, apparently, read something of the history and antiquities of the time about which he writes; but he is no Thackeray, as our readers, doubtless, have long known. Conceive a young lady of 1745 saying, "I vote we have some breakfast: I am frightfully hungry"! Even the Scotch people who are introduced talk Scotch (and that of the most conventional stage kind) only when they, or Mr. Ainsworth, think of it; at other times they discourse in excellent but rather pedantic English. By the way, has not Mr. Ainsworth taken a liberty with his authorities in his description of Helen Carnegie? or is it merely in malice that

Ray (we think) speaks of the woman whom she represents as "a drunken Scotchwoman"? Still, a book of this kind may be useful, if only because it tells a little bit of history in a popular form, and, in the main, pretty correctly. But we do not think that there really can be any authority for the "cocked hat, edged with silver lace, and jack-boots," which Mr. Ainsworth says completed Col. Townley's otherwise rather scanty attire. Or did the Colonel adopt this eccentric mode of wearing his boots in order to be on a level with his men, many of whom may have been deficient in these as well as other useful articles of clothing? Again, was it usual for witnesses on a court-martial in the good old times to call each other out? We fear that about costumes and court-martials Mr. Ainsworth is hardly so trustworthy as he is about ghosts and secret passages. Let us commend the subjects to his attention.

'The Master of Greylands' has been written with some care, and Mrs. Wood has fallen into few grammatical errors. "Something of that" is rather a scullionly expression; but we may, on the whole, congratulate the author upon having maintained a careful reserve in the matter of colloquial English. The plot, on the other hand, is of the most profuse and reckless character. Ruined keeps, subterranean passages, supernatural apparitions, and factitious "bogeys," "grey ladies" (these of a comfortably modern and æsthetic type), smugglers, wandering heirs, haughty respectabilities with skeletons in their cupboards, avengers of blood in the disguise of peaceful governesses, scuffling, cheating, lying, folly, force, and fraud, make up a charming congeries of circumstances in which the romantic reader may stray at will. The main drawback, which interferes with one's perfect enjoyment, is the sense, which we have experienced in other works by the same author, that the slightest candour or veracity on the part of any of the high-minded people engaged would have brought the whole narrative to an untimely collapse. The imperious, disagreeably upright Castlemaines can, none of them, give a plain answer to a plain question, or aim directly at an object, or throw off to their dearest friends their environment of mystery and reserve. First, we have a banker, propping up a rotten concern with spoken and acted protestations, and disguising from those who might have helped him the necessities of his position. Next, there is his brother the squire, who holds an estate to which he has no claim, practically as a trust for the rightful heir, but with such reserve that all his neighbours think him beneficially entitled. His foolish nephew comes maundering from abroad, and instead of confiding in a respectable solicitor, who would have directed him to the nearest Probate-office, asks his uncle to show him his title-deeds. The request being inconvenient, or the gentleman's honour (!) being insulted, Mr. Castlemaine refuses to satisfy him, and the youth is too reserved to obtain for himself a knowledge which could not possibly have been withheld from any stranger. Then the nephew Anthony is shot, suspicion attaching to the uncle; and Mrs. Anthony arriving, falls into the family policy, and, by entering Mr. Castlemaine's household under false colours, hopes to unravel a mystery which a little overt action would have dispelled. Then



young Harry's concealment of his marriage leads to the death of his child, and the nearly fatal illness of his injured wife. On the whole, by a family of people who, we are given to understand, are a high-spirited and noble race, more miserable and disastrous shuffling could scarcely be exhibited. For the other characteristics of the story there is little to be said. It is strictly a novel of incident rather than of character. What characters there are, are rather tedious, as John Bent and Miss Hallet. Miss Castlemaine should be the heroine, but we learn little of her, except that she is jilted when her father's bank breaks; and when her repentant lover returns to her she rejects him, not for his past offences, but from a nonsensical notion of playing Lady Abbess in a nunnery.

Miss Telfer, grounding herself upon a late illustrious model, has expended some pains in producing a novel which at any rate shall be remarkable for its length. Her three volumes contain as much matter as double the number of ordinary books of the kind, and to read them is an undertaking which demands both time and patience. It would be ungracious to complain of the industry which has been exerted for our amusement, and we can only regret that some of the author's energy was not employed on the task of revision of grammatical errors, which detract from the enjoyment of the reader. A not unsuccessful effort has been made at originality. The sluggish attention of the sated circle to which novelists appeal is aroused by the expedient of describing strong-minded and rather repulsive heroines, who, "by no fault of their own," have been launched into a world which they find full of care, and surrounded by relations and connexions to whom they feel and express the most unmitigated aversion. Two families in reduced, not to say sordid, circumstances, have the honour of possessing as members the somewhat supercilious, and wholly "emancipated," young damsels whose disgust at their surroundings is the motive cause of this painstaking and elaborate narrative. The connexion between the two groups of actors is of the slightest kind; and the spirit of discontent is the only point of union between Joan Thomherst, the self-reliant, unsentimental woman of business, and Anne Armour, the heavy-spirited, sluggish conglomeration of physical charms, who plays the same irritating part in the second knot of acquaintances to whom we are introduced. We are bound to acknowledge, that if the idea of duty to others be dismissed from consideration; if such a sister as Eleanor, or such a step-mother as Mrs. Armour, were probable types of anything in life; if the hardness and flippancy and coarse language of the rebellious maidens be condoned, there is some ability to admire in the detailed portraiture of Joan and her friend. Though the primary cause of discomfort be the same in both cases, the impecunious state in which both are left by the carelessness of indifferent fathers, there is a great contrast in the subsequent circumstances by which the lives of our heroines are moulded. Joan, whose impatient spirit scorns the ties of matrimony, and whose ideal is a life of independence in some distant colony, is subdued by the pertinacious affection of a gallant still rougher than herself, whose original style of wooing is ably and humorously described. Anne, on the other hand, aspires

to make her fortune through an advantageous marriage; but her plans are marred, and her ultimate happiness assured, by the treachery of her affections, which she lavishes upon a handsome, but, in the first instance, penniless admirer. While Anne, in pursuance of her worldly policy, endeavours to rid herself of the ties of disinterested love, Joan repels the advances of all her suitors, in order to follow out the plan she has selected for her future career. Of course, both are brought to reason by the imperious demands of virtuous love; but in the interim there is much opportunity for the exhibition of their very definite, though girlishly undeveloped characters. There is an occasional happy thought, and a glimpse of good writing in the book. "Timbuctoo, or those islands where people look so nice that their neighbours can't avoid eating them," strikes us as a happy definition. But there are sad literary blots in the style, recurring with a persistency which shows them to be worse than accidental. "You don't say!"—"I don't see how it is to"—are utterances which we do not expect from one who is represented as a lady; while in a sentence like "On second thoughts, I think it would be more prudent in me to leave you to yourself, like God left the Jews," it is hard to say whether the grammar or the taste be the more detestable.

'Florence' pursues the tenor of her way without making herself obnoxious to criticism. There are neither any marked absurdities nor any obtrusive excellences for the wariest observer to record. There is the initial difficulty of Florence's position, as daughter of an unacknowledged marriage of a wealthy father, who leaves her entirely to the care of her late mother's family till she is nearly "grown up," and then transplants her to the society of his second wife and family; but with this exception, and the fact that she finds a lover before she knows a parent, there is nothing in the book that is not of the most uneventful description. In spite of a considerable amount of opposition, Florence remains true to her early admirer, and through the medium of an amiable half-brother, who interests himself on his death-bed in her favour, eventually prevails on her father to give his blessing on her marriage. The most notable fact about the book is that it contains no less than sixty-four chapters, the shortest we ever remember to have seen.

The author of 'Victory Deane' has given us a picturesque tale of rustic life. The plot is slight, and the characters few; but there is a graphic power in the description of scenes and people which will leave more than one mental photograph on the reader's memory. The action proceeds alternately in a decayed mansion, fallen upon evil days and the uses of a farmer's homestead, and a country town in the neighbourhood. The latter is described principally in its social aspects, which we view in the high-polite society of retired tradesmen; the former is more tenderly dwelt upon, being the home of an ancient race, who have declined to the rank of yeomen, but retain in their adversity something of the strong character and traditional pride which raised them in old times to prosperity. It is a well-drawn picture of a state of things more common in the last century than in this, but which, even in these days of high farming and vast estates, is, we

suspect, more common than is usually supposed. Those to whom the scene is unfamiliar will be struck by it; those whose own experience recalls parallel instances will appreciate the description. We will not reveal the plot. Suffice it to say, that it turns on an act of injustice inflicted on the last of the Denings by an uncle, whose unscrupulous energy might have made him successful on a wider field of ambition, and on the self-denial with which the nephew withdraws his rightful claims in favour of that uncle's only daughter, who has rejected his ardent love for the less worthy alliance of a more cultured gentleman. The blot, to our thinking, on the transaction is, that Wilton not only effaces himself, which he has a perfect right to do, but submits, which he has no right to do, to an unworthy slur upon his mother's memory. His cousin Eden is a pretty slight sketch, and she is not unsuitably mated with her town-bred swain.

## MINOR POETS.

*Rhymes of an Editor.* By Henry Morford. (Moxon & Co.)

*A Chalice of Castalian Dew.* By Thomas Ford. (Macintosh.)

*The Epic of a Day.* By an English Yeoman. (Templeman.)

*The Lonely Guiding Star: a Legend of the Pyrenean Mountains. And other Poems, Miscellaneous and Dramatic.* By William D. S. Alexander. (Low & Co.)

*Poems and Songs.* By Godfrey Egremont. (Provest.)

THE 'Rhymes of an Editor' is not pretentious, and for that reason may escape censure. Still the poems do not deserve high praise. An editor who has sat in judgment upon the work of others should have been less lenient towards his own. The book might then have possessed a more valid claim to criticism. As it is, the rhyme of the editor is more apparent than his rhythm, and, occasionally, than his reason. With their constant departure from the most rudimentary laws of music, it is impossible to think of these 'Rhymes,' as approaching the beauty of poetry. But the book brings the reader in contact with a man of genial temperament and more than common intelligence; and those who are inclined to cultivate a literary friendship of the sort will find interest enough in the volumes. We quote three stanzas from 'Birdie,' a poem on the death of a young child, which fairly shows the gifts of thought and expression which the editor possesses:—

See her, as yestreen we saw her,  
With the eyelids drooped so low,  
With the tiny hands soft folded  
On her burial snow—  
See her, with the light scarce faded,  
With the breath scarce wooed away,  
That while here still kept her—angel,  
And that left her—clay.

Why she came, a thing of beauty:—  
Why she fled—so brief enjoyed:—  
Why in sweetest mould created  
Thus to be destroyed:—  
These are things that task our wonder:  
Things o'er which we weep and sigh:  
We shall know, in after ages—  
Know them by-and-by!

But our hearts are sore and saddened,  
And one little mound of earth  
Hides the whole world's seas and mountains,—  
Hides all love and worth.  
Through the dark we grope and struggle;  
She is with us, everywhere;  
But the hands we stretch to clasp her  
Only grasp the air.

The editor's portrait embellishes his book.

Mr. Thomas Ford has, to use his own words, launched upon the wide ocean of public opinion his 'Chalice of Castalian Dew.' He was not wise in doing so. In a Preface he recounts certain facts, which, he says, "will go far to explain the fragmentary character of our book"; and he trusts his acknowledgment will beget "a more lenient criticism than it would otherwise receive." Mr. Ford ought to know that to explain the cause of

literary defects does not afford justification of them. It would, however, be obviously indiscreet to treat 'A Chalice of Castalian Dew' with any critical severity. The following lines express the poet's ideal of beauty, and are themselves as good as anything else we can discover in the volume:—

## BEAUTY.

Silky locks of golden hair,  
Grecian features, sparkling fair;  
Lustrous eyes of azure blue,  
Tall and slender, sylph-like, too;  
Pearly teeth of spotless white,  
Feet that are both small and light;  
Swan-like neck, and moulded arm,  
Dimple in the cheek to charm;  
Lips of coral, skin of down,  
Face that knows not how to frown;  
Mind above the things of earth,  
Bearing thoughts of heavenly birth:  
To this goddess pay your duty,  
She is my ideal of beauty.

"Castalian Dew" is not very Castalian.

We wish we could think ourselves justified in judging a work by the difficulties experienced by the author in its production. We should then, perhaps, have much to say in favour of 'The Epic of a Day.' As, however, the merits of the book itself alone concern us, we cannot speak highly of the English Yeoman. People no longer regard extrinsic circumstances in their appreciation of a poet, and the critic estimates the work of a peasant as he estimates that of a man possessed of the highest advantages derived from culture and position. Judged in this way, 'The Epic of a Day' is poor stuff. It consists of no fewer than two hundred and fifty stanzas, interspersed with independent songs, prologues, epilogues, addresses, and farewells, in which there is not the faintest approach to poetry. It begins thus,—

Man's panorama cycles day by day,  
His life yields epic scenes and thoughts that fly  
Like flickering lights and shades, and fade away  
Into death's vista of Eternity,—

and ends thus,—

Now each has said Farewell!  
And breathed a last Good-bye!  
We'll pledge 'neath love's bright spell;  
Truth! Reason! Liberty!  
Hurrah!

The last two works need little criticism. "At the south-eastern extremity of the beautiful valley of Luz, in the Pyrenees, upon an eminence, rises an old and half-ruined tower, which, it is said, was for a number of years tenanted by a recluse." This recluse is the central figure in the story entitled 'The Lonely Guiding Star.' It is clear the author has closely studied Wordsworth and Southey, both of whom he imitates in form and tone. Every reader will recognize the source of Mr. Alexander's inspiration when he wrote the following stanza in the Introduction or Invocation:—

Majestic mountains! I have known you long,  
And cling yet to you with affection strong;  
My fate hath snatch'd me from your rugged breasts,  
Yet ever with you my crush'd spirit rests—  
In daylight roaming 'mid your solitudes  
Near roaring torrents, or in trackless woods:  
At evening, like a spectre pale and dim,  
Stealing among the shadows dark and grim  
Of some exalted peak, or erring now  
Through the cold moonlight on the glacier's brow.

The poems seldom rise above this. There is nothing to ridicule, nothing to condemn, in the whole performance. The narrative is uniformly correct or indifferent, and occasionally rhetorical, but never poetically eloquent. We are sorry Mr. Alexander thought it worth while to "solicit" on the flyleaf of his book, "fair and impartial criticism by the editor of the *Athenæum*."

Mr. Egremont is not only incapable of writing poetry on ordinary topics, but is intensely prosaic on subjects it would be difficult for a true poet to treat without showing some signs of the art he professed. Even the loss of the Birkenhead does not awaken him to a better effort than results in such lines as these:—

A sudden shock—a sudden shriek  
Rang sharp in every ear!  
The eye grew dim, the flesh grew weak,  
The blood was chill'd to hear!  
"She's struck!"—that horrid cry  
Swell'd forth again, nor will be stayed—  
The rock-ent ship hath pitch'd and sway'd—  
The seamen hurry by  
To fight a foe they scorn to dread—

All help, but help in vain—  
Up leaps the surging main  
Aboard the Birkenhead!

On more familiar subjects he writes equally beneath the mark.

## OUR LIBRARY TABLE.

From *Patmos to Paradise*, Dr. Cumming's new volume, is not a book of travel, as its title may lead some to suppose, but a set of sermons about the Book of Revelation. The Doctor is as rhetorical and ungrammatical as ever; indeed, he seems to be in particularly good spirits, for he thinks his old enemy the Pope is in a bad way, and he has discovered a new solution of the number of the Beast. Of this the Doctor is so proud that he gives it twice:—"Another solution may be found in the final vote of the late Vatican Council:—

No. of Fathers in favour of the dogma of infallibility . . .	533
No. of Fathers in favour with modifications . . .	62
No. of Fathers who declined to vote . . .	70
The Pope in favour of it . . .	1
	666
No. of Fathers against the dogma . . .	88

The display of Greek is worthy of Crown Court. We have not, it is true, quite mastered the Doctor's system of accentuation. There is a picturesque variety about it. Sometimes our author supplies neither accent nor breathing, sometimes breathings without accents, sometimes both. But occasionally the accents given are variable. In fact, if this were the book of any man less profoundly learned, we should say that *ζωα*, for instance, on p. 320, is wholly wrong, and *ζωα*, on p. 101, nearly right. Such words as *εσφαρμενον*, *αμνος*, and *ητροπη*, all to be found on p. 125, we can only look at with feelings of respectful amazement. Nor do we know why the Doctor writes "Rovenna" and "Romanga," while "Justin Martyn who" wrote a Dialogue with Tryhho, the Jew, is a personage whose name will be new to most people. Was he a brother of Henry Martyn? "One Arnobius," the Doctor informs us, was "a Latin historian"! One Dr. Cumming we may perhaps be allowed to call an original historian, for his versions of recent events are novel, if not accurate. Napoleon the Third, he tells us, "was overwhelmed and signally crushed, and made a prisoner in a German fortress." This instructive volume is published by Messrs. Blackwood & Sons.

THE author of *Pyrotechny; or, the Art of Making Fireworks at Little Cost, and with Complete Safety and Cleanliness* (Ward, Lock & Tyler), shows satisfactorily that the practice of pyrotechny is not necessarily accompanied by "danger, dirt, or expense"; and more than this, he maintains that his favourite art may be made to furnish rational occupation and amusement. Hitherto, it seems to have been the object of writers on the preparation of fireworks to render their subject unintelligible and repellent rather than attractive; so that it is a relief to find a series of chapters in orderly sequence treating, first of general requisites (tools and materials, &c.), then of fireworks themselves, and, lastly, of the arrangement of exhibition pieces, in a way that can be readily understood by any young enthusiast, even if he have not undergone from his cradle such a saturation with chemical lore as the President of the British Association proposes to inflict on the school-boy of the future. The secrets of pyrotechny, which somehow or other have generally been enveloped in quite unnecessary mystery, are here disclosed, the explanations being unobscured, so far as is practicable, by obsolete pseudo-chemical terms, or reference to unfamiliar weights and measures. The beginner will find the practical hints and suggestions, which the author liberally supplies, of the greatest value, and he will, doubtless, profit by the honest admission of all dangers and inconveniences that lurk in the preparation or combustion of different pieces. The chapters on rockets and coloured lights and fires are especially clear, and will interest many who have no thought of themselves becoming practical pyrotechnists. In the making of fireworks, so much depends upon individual fancy that it is not to be expected that

the opinions and instructions of the author will meet with universal acceptance; in some matters of detail we differ from him to no inconsiderable extent. The numerous illustrations are well and clearly executed; their value, however, is much impaired by inconvenient arrangement, and, in some cases, by the absence of the reference letters noted in the text. In spite of this, we can cordially recommend the work to beginners in the pyrotechnic art as one likely to be serviceable to them.

MR. COLLINS'S *Lucian*, one of Messrs. Blackwood's series of "Ancient Classics for English Readers," may be recommended to those not acquainted with a delightful author. A little knowledge of Lucian would greatly benefit many people inclined to believe in mediums, dancing tables, spirit photographs, and other follies of the day, which had their counterparts in the times of the Empire. But what does Mr. Collins mean by saying, "Suidas shall express himself in his own Latin"? We cannot help entertaining a dire suspicion that the editor of "Ancient Classics for English Readers" must have strange notions about some of the ancient classics.

MR. THOMPSON COOPER, the author of 'Athenæ Cantabrigienses,' and editor of 'Men of the Time,' has compiled *A New Biographical Dictionary*, which is published by Messrs. George Bell & Sons. Mr. Cooper's knowledge of Cambridge history has enabled him to supply far more satisfactory biographies of Cambridge men than are usually found in books of this kind. This is the strong point of the volume, which, in other respects, we cannot praise. Mr. Cooper has no sense of proportion. He gives a great deal of his space to people comparatively insignificant. For example, the lengthy notice of Lieut. Bellot is out of place in a small dictionary. A column is given to Saint-Arnaud, and such trifles as this introduced:—"His salary as minister of war was now raised from 48,000 to 100,000 francs, in addition to his salary of 30,000 francs as senator; and in 1852 he received the titles of marshal and of grand equerry of France." But, worst of all, Mr. Cooper swells the bulk of his volume with his own reflections, which are often terrible twaddle. For instance, he remarks—"Hegel pushed to their extreme consequences the philosophical doctrines inaugurated by Kant, and he was certainly the boldest and most brilliant champion of the doctrines of modern rationalism. We must, however, be excused from giving a succinct account of his system, as Hegel himself declared that to be an impossibility." Mr. Cooper's notice of Aristotle may be mentioned as combining all the faults possible to a compiler of a biographical dictionary. A notion of his accuracy may be gathered from the fact that he attributes the defeat of the Highlanders at Culloden to their "being unsupported by the French"! This funny mistake is worthy of Dr. Cumming.

THE controversy between Mr. Hayward and Mr. Christie, in reference to the opinions of the late Mr. Mill, is revived by the issue of a pamphlet by Mr. George Jacob Holyoake, published by Messrs. Trübner.

IN the *Mission of the North American People*, Governor Gilpin, of Denver, Colorado, gives to the world an exposition of those political and geographical principles which are already known as his to readers of 'New America' and of 'Greater Britain.' The volume, which is published by Messrs. Lippincott of Philadelphia, and sold in London by Messrs. Trübner, will be valuable to geographers, and ought to be found in all public libraries.

M. PAUL DE CASSAGNAC'S pamphlet, *Empire et Royauté*, published by Lachaud, of Paris, and sold in London by Messrs. Hachette, is a most amusing and illogical production. M. Cassagnac sets off Crecy, Poitiers, and Agincourt—legitimist reverses—against the Napoleonic defeats, Waterloo and Sedan, and goes back to the cession of Aquitaine, in 1360, to find his parallel for that of Alsace, in 1871. We have no great sympathy



with the friends of the Comte de Chambord, but M. Cassagnac's pamphlet will not harm them.

FROM the rich stores of Hungarian popular poetry Herr Ludwig Aigner has judiciously selected a number of songs and ballads, and has faithfully rendered them into German verse. His *Ungarische Volksdichtungen* (Asher & Co.) form an attractive volume, and one which fully deserves to be studied by all who are interested in the subject of popular literature. A brief but valuable introduction precedes the poems, and from it much may be learnt as well about the songs themselves as the people who sing them. In Hungary, as in every other land, love is, of course, the theme which most frequently inspires the rustic minstrel; but almost as numerous as the "Liebeslieder" are the "Pusztelieder; or, Songs of the Steppes," in some of which the romantic side of the herdsman's life finds its peculiar expression, while in others are described the adventures which chequer the wilder existence of the robber. After these come the songs devoted to war and the chase, to the dance and the feast, as well as to the other themes on which, in all countries, the singer's skill is exercised. Less numerous than the others, but still by no means rare, are the poems which will probably be found the most attractive to foreign readers—the semi-epic or dramatic ballads and romances, wherein various stories are told, the merits of which can be more easily conveyed in a translation than the fleeting charms of purely lyric song.

WE have on our table *Lessons in Domestic Economy for Elder Girls*, by J. Hassell (Collins),—*Essays*, by J. Foster (Religious Tract Society),—*Rough Notes of a Visit to Belgium, Sedan and Paris*, by J. Ashton (King),—*Selections from the Poems of Charlotte Elliott* (Religious Tract Society),—*Lyrics of Ancient Palestine* (Religious Tract Society),—*The Companions of the Lord*, by C. E. B. Reed, M.A. (Religious Tract Society),—*Statistica della Città di Palermo 1862-1864* (Palermo, Fratelli Gaipa),—and *Scritti Vari*, by C. Pardi, Vol. III. (Palermo, Tipografia del Giornale di Sicilia). Among New Editions we have *The Other Girls*, by Mrs. T. D. Whitney (Low),—and *The Gay-worthys*, by the Author of 'Faith Gartney's Girlhood' (Low). Also the following Pamphlets: *A Treatise on Lord Stanhope in connection with the Order of Merit for Literary Men* (Judd),—and *Wine, an Authoritative Defence of its Use*, by N. M. (Wilson).

## LIST OF NEW BOOKS.

## Theology.

- Adams's (Rev. H. C.) *Stories for Sundays*, fcap. 3/6 cl.  
 Artorn's (Rev. B.) *Sermons Preached in several Synagogues*, 6/ Book and its Story, by L. N. R., new edit. 12mo. 4/ cl.  
 Bourdillon's (Rev. T.) *Alone with God*, 12mo. 1/6 cl.  
 Bowen's (Rev. C.) *Daily Meditations*, 12mo. 5/ cl.  
 Child's Coloured Scripture Book, 16mo. 3/6 cl.  
 Doherty's (W. B.) *Greatest Name of God*, 12mo. 2/ cl.  
 Dollinger's (J. J. I. Von) *Prophecies, &c., in the Christian Era*, 8vo. 10/6 cl.  
 D'Oyly's (Rev. C. J.) *Apostles' Creed*, 12mo. 1/ cl.  
 Forbes's (A. P.) *Deepening of the spiritual Life*, 4th edit. 1/ Guthrie's (T.) *Christ, the Inheritance of the Saints*, new edit. 12mo. 3/6 cl.  
 Guthrie's (T.) *Gospel in Ezekiel*, new edit. 12mo. 3/6 cl.  
 Guthrie's (T.) *Way of Life*, new edit. 12mo. 3/6 cl.  
 Hall's (M.) *Dying Saviour and the Gipsy Girl*, new edit. 3/6 cl.  
 Hawker's *Daily Portions*, new large type edit. 12mo. 3/6 cl.  
 Huckle's (Rev. H. R.) *Dialogues founded upon Butler's "Analogy of Religion"*, cr. 8vo. 3/ cl.  
 Land of Rest, 16mo. 1/ cl.  
 Miller's (F.) *Notes on the Morning and Evening Prayer and Litany*, 12mo. 1/ cl.  
 Montfort's (S.) *Incidents in My Sunday School Life*, 12mo. 2/ Old Truths in New Lights, by W. H. S., 12mo. 1/6 cl.  
 Reed's (C.) *Companions of the Lord*, cr. 8vo. 4/ cl.  
 Scotch Companion Sunday, by Author of 'Recreations of a Country Parson', cr. 8vo. 5/ cl.  
 Smyth's (W.) *Bible and the Doctrine of Evolution*, cr. 8vo. 5/ Thomas's (Rev. J. W.) *Tower, Temple, and Minister*, 12mo. 2/ cl.  
 Three Phases of Creation, by Christians, 8vo. 13 swd.  
 Warrington's (G.) *When was the Pentateuch Written?* 1/8 cl.  
 Wonderful Works of Christ, by a Clergyman's Daughter, 2nd Series, 12mo. 2/ cl.

## Philosophy.

- Stewart's (D.) *Collected Works*, edited by Sir W. Hamilton, 11 vols. 8vo. 120/

## Law.

- Public General Statutes, 1873, royal 8vo. 12/ bds.

## Fine Art.

- Artists' Directory, 1874, cr. 8vo. 5/ cl.  
 Brandon's (R. and J.) *Analysis of Gothic Architecture*, new edit. 2 vols. 4to 63/ cl.  
 Child's Coloured Gift-Book, 16mo. 3/6 cl.

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## A CONCEIT.

THE Rose disdainfully has shed  
 Her wealth of petals perfected.  
 She gave the unrequiting earth  
 The sweetness that but late had birth.  
 The passing zephyr saw and sigh'd—  
 And in the morning they had died.

So ahe I love sheds round on all  
 The smiles that hold one heart in thrall.  
 She gives, nor cares, it seems to me,  
 To gain of Love an equal fee.  
 And so her smiles like rose-leaves shed,—  
 Are unregarded and are dead. H. S. C.

## THE MOABITE STONE.

Soane Museum, October 11, 1873.

AS some doubts have been raised about the genuineness of the Moabite Stone, I wished to satisfy myself so far as I was capable of judging; therefore, when in Paris at the end of August, I requested permission to see the stone, and left my card for M. Ganneau, to whom I was well known. As I could not then see it, I called subsequently, and was again unsuccessful. On returning to Paris this month, I applied again twice, but was informed that the stone could not be seen, as it was not yet "arrangée"!

JOSEPH BONOMI.

## JUNIUS AND THE 'IRENARCH' PAMPHLET.

British Museum, October 8th, 1873.

IN the late Mr. Parkes's memoirs of Sir Philip Francis (vol. i. p. 100) he refers to a pamphlet, entitled 'The Irenarch,' which he unhesitatingly attributes to Junius. "When I found," he says, "the 'Irenarch' pamphlet among Sir P. Francis's books, and bound up with the third edition of the 'Letter on Libels, Warrants, &c., by the Father of Candor,' I could not doubt that 'Irenarch' was not only a justification of Junius, but of Candor, and as certainly by Francis before he left England for India. . . . It is evidently the thoughtful and matured production of the common writer on a calmer review of his passionate productions as Candor and Junius. The pamphlet must be by the same writer, as any other writer would have made admissions of error, whereas the 'Irenarch' makes no atonement, but elects to vindicate only the defensible positions of Candor and Junius. . . . 'Irenarch' has a familiarity with the Junius letters inexplicable except as Junius himself." After so very strong an expression of opinion from so high an authority, it is not surprising that a writer in the current number of *Temple Bar* should speak of the 'Irenarch' pamphlet as "no doubt the production of Junius." Let it should some day be included among his works, it may be well to state who the author really was. It was written by the Rev. Ralph Heathcote, D.D., Vicar of Sibley, in Leicestershire, and prebendary of Southwell, a learned divine and prolific miscellaneous writer of the eighteenth century. The proof is the publication (1781) of a third edition of the pamphlet with Dr. Heathcote's name, and his own statement respecting it in the autobiographical sketch printed in Nichols's 'Literary Anecdotes of the Eighteenth Century' (vol. iii. p. 539). Copies both of the second edition (1774) seen and referred to by Mr. Parkes, and of the third edition, are in the British Museum. The first edition, which did not contain the dedication to Lord Mansfield (deceptively stated in the second edition to be "by another hand"), was published in 1771. In justice to Mr. Parkes, it should be noticed that his observations are printed from an imperfect memorandum, not prepared for the press.



One of Dr. Heathcote's anonymous pamphlets was attributed to Horace Walpole. It is a still greater compliment to him to be taken for Junius; and, as he was a connexion of my own family, I should be glad to think that he deserved it. To me, however, there seems to be just as much of Junius in the manner of the pamphlet as in the matter, which, the dedication to Lord Mansfield excepted, relates exclusively to the duties of Irenarchs, i. e., justices of the peace.

RICHARD GARNETT.

#### CENTRAL ASIA.

Pesth University, Oct. 8, 1873.

I MUST begin by expressing my thanks for the kindness with which you offer me space for a reply to the letter of Mr. Eugene Schuyler, published in the *Athenæum* of Oct. 4. It is to please you, and not to defend myself against the accusations of Mr. Schuyler that I write; for I do not know which I should ascribe the pugnacity of that gentleman to, the excessive heat which reigns in the middle of August at Bokhara, or his wish to give us proofs of his knowledge of the history and languages of Central Asia. Mr. Schuyler says, that my books are nearly worthless, and that he cannot make up his mind whether I was ever at Bokhara or not. I have never pretended that my books are of any value; but favourable opinions of my ethnographical, historical, and philological books, have been expressed by such ignoramuses as the late Lord Strangford, Sir Henry Rawlinson, Col. Henry Yule and Mr. Redhouse. The latter makes use of my 'Cagataische Sprachstudien' in his great Turkish Dictionary. The accusation of Mr. Schuyler applies to these gentlemen, who have formed such false estimates of the worth of my works. As for Mr. Schuyler's doubts about my having been in Bokhara and in Central Asia in general, it is true he contradicts himself in the next line, by saying that my failure may be ascribed to the disguise I assumed in my wanderings in Turkestan; but I would advise him to consult Radloff's description of the Zerafschan Valley, the writings of Mr. Khanikoff, and the recently published articles of Messrs. Venyukoff and Kolokoltsch in the *Voennii Sbornik*, or the able sketches of M. Kharoshkhin in the *Turkestan'skiye Vyedomosti*, as well as all serious Russian writers who have written upon Central Asia, and who nearly all corroborate my data; nay, Prof. Budagoff, of St. Petersburg, goes still further, and uses a great deal of my 'Cagataische Sprachstudien' in his Comparative Tartar Dictionary. But Mr. Schuyler is wiser than all the orientalists of Europe. He says there is no language bearing the name of Tchagatai, and that my linguistic works are due to a Kashgarian with whom I travelled in Persia (?).

I am fully aware that such opinions of my literary doings are current amongst the Russian lower classes, the origin of which may be easily understood; but that an American of education should adopt such opinions is really astonishing, and I suppose that, under such circumstances, nobody will expect me to enter into a detailed discussion with the writer of such a letter.

It is only the main error in Mr. Schuyler's criticism that I shall point out. This is his forgetting entirely the difference the last ten years have made in the political conditions of Central Asia. Mr. Schuyler puts a particular stress upon his dating a letter from Bokhara, and he even gives advice about how to travel there; but I am sure had he undertaken his journey in 1863 the *Athenæum* would have never been favoured by a letter from him. There is an immense difference between a journey in Ozbeg Turkestan and in Russian Turkestan. When I was in Bokhara no European would have been secure in a town, where, only a few weeks ago, Miss Mittelstedt gave an opera concert, to the great delight of a Russian and Tadjik audience. I had to move everywhere with the greatest precaution, and had I ventured to measure the Kōk-tash, as Mr. Schuyler could easily do, the locality being now in

the hands of the Russians, my ruin would have been unavoidable. The other accusations of my opponent are based on a similar misconception. But his greatest mistake is in meddling with philological matters, of which he has not the slightest notion. He thus makes himself thoroughly ridiculous. Before writing his criticism on my philological works he should have consulted the previous publications of Davids, Schott, Quatremere, Pavet de Courteille and others, and I am sure he would not then have made such great blunder. It is easy to criticize, but not so easy to learn.

A. VÁMBÉRY.

#### DR. GEORGE ORMEROD.

WE regret to hear of the death, on the 9th inst., of Dr. Ormerod, F.R.S., the historian of Cheshire, in his eighty-eighth year. He was born at Manchester, October 20, 1785, and educated at Brasenose College. Early in life he showed a taste for heraldry and topography, and his 'History of the County Palatine and City of Chester' appeared in 1819. His increasing age was accompanied by gradual loss of sight, and for many years he had lived a retired life at his seat, Sedbury Park, on the beautiful peninsula of Beachley, between the Severn and the Wye. Appropriately enough, Offa's Dyke runs across the park, and that great earthwork he personally traced throughout its whole course. He wrote a monograph upon the subject, which was printed for private circulation in 1859. Among Dr. Ormerod's other writings were, 'Observations on Swords of State, Earldom of Chester,' 1828; 'Stanley Legend,' 1839; 'Arderne or Arden,' 1843; 'Tracts, Lancashire, Great Civil War,' printed by the Chetham Society, 1844; 'Parentalia, Genealogical Memoirs,' 1851 (privately printed); 'Miscellanea Palatina,' 1851; 'Calendars of Names, Heraldic Visitations, County Palatine, Lancaster, &c., 1851, printed for the Chetham Society; 'Roman Remains, Sedbury,' and 'Chapelry of St. Briavel's,' 1860.

#### Literary Gossip.

A COLLECTION of 'The Literary Remains' of the late Mr. Emanuel Deutsch is in preparation. It will be published by Mr. Murray. Mr. Murray also announces 'A Concise Dictionary of the English Language,' uniform with Dr. W. Smith's Dictionaries.

PROF. J. E. B. MAYOR has almost completed a Report of the Proceedings of the Congress of Old Catholics, which is to be brought out under the auspices of the Anglo-Continental Society. The learned author, who himself took part in the Congress, and delivered an address in German, has added notes and short biographies of all the prominent leaders in the movement. Translations of the larger addresses are to be published in a separate form.

WE are glad to hear that the question of "charity voting" is not to be dropped. The efforts made with regard to the Royal Hospital for Incurables have produced a considerable effect, and the public have become more alive to the abuses of the present system than could have been anticipated. It has been determined that a conference shall be held at the Mansion House, on Thursday, the 30th of this month, at 2-30 P.M., the admissions to be by invitation from the Lord Mayor. The subjects to be brought before the conference are, the abolition of canvassing and trafficking in votes and the abolition of the public polling-days. The members of committees of management of all the great public charities will be invited to attend.

THE letters of Henry Walpole, a Jesuit, who is a considerable figure in the English

Annals of the Society, have been collected and edited by Dr. Jessopp. The volume is printed for private circulation only, and the impression has been limited to twenty-five copies.

"HABENT sua fata libelli" is a classical tag which may be applied to newspapers. The *Sun*, once the costliest of London evening papers, and which everyone supposed was decently buried, is now blazing, the farthing rushlight of the press. The persons guilty of this cruelty are the Managers of the *Town and County Daily*, a paper established some little time ago, with the view of spreading Conservative opinions. Finding themselves threatened with an injunction by a magazine of similar title to that they at first assumed, they have bought up the dead *Sun*, and now we have before us "No. 25,327" of the *Sun*, "price, if delivered by newsmen, one farthing."

THE Monthly List of Parliamentary Papers for September, 1873, naturally occupies but small space. The Reports and Papers are only thirteen. Among these are the Report and Evidence as to the Protection of Wild Birds, a subject on which we are slowly emerging from barbarism. There is a voluminous Report and Evidence as to Contagious Diseases among Animals, a matter that comes home to all eaters of beef and mutton. The Papers by Command are nineteen, including the Return of all Railway Accidents that have occurred during the year 1872. These comprise 1,145 persons killed, or more than three *per diem* throughout that year, and 3,038 persons injured, or more than eight *per diem*, Sundays included. There are also published the third part of the Reports by Her Majesty's Consuls on Trade abroad, and Commercial Reports for 1872 on China and on Japan.

MR. MORTIMER COLLINS has in the press a three-volume novel, entitled 'Transmigration.'

WE regret to hear of the sudden death of Dr. John Murray, who had, for some considerable time, been sub-editor of the *British Medical Journal*.

THE story in the Christmas Number of the *Graphic* will be from the pen of Mr. Anthony Trollope.

MR. THOMAS WEBB, the oldest bookseller in Dublin, and probably in Ireland, died a few days ago, at the age of eighty-two. He had been sixty years in business in Dublin, and fifty years ago he established, in connexion with his bookselling trade, a circulating library of the same type as Mr. Mudie's of the present day.

THE third volume of M. Taxile Delord's 'Histoire du Second Empire' has just been issued by G. Baillière. It comprehends the period from 1860 to 1864, and begins with the expeditions to China and Syria. The expedition of Mexico supplies two chapters full of revelations little creditable to the Bonapartist Government.

OUR Naples Correspondent writes:—

"From the local journals I learn that the form of another human body, which had been impressed on the ashes of Pompeii, has been preserved in plaster of Paris within the last few days. The cast is said to be extremely beautiful, and far superior to any which have hitherto been taken. The head is a portrait, the nose is long and decidedly aquiline, the lips full and half open, the ears enormously large. There is no muscular contraction indicative of a violent death, and the

whole person, which is in the pose of one who sleeps a placid sleep, shows that this unhappy citizen of Pompeii died of asphyxia. He lies on the left side, resting the head on the right hand, whilst the other arm, bent under the breast, is almost concealed; the legs are drawn up unequally, the left more than the right, which is stretched out naturally. Around the loins was a linen covering, which concealed a small portion of the legs; the breast was naked without a shirt, unless there be some appearance of one under the left armpit; but the feet were naked, and these have been cast magnificently. It is worthy of note that this body was found at a remarkable height, almost on the level of the second story, and near it were a few pieces of money in bronze and silver. Thus another interesting addition is made to the casts of human forms now in the Museum. The first experiment of the kind was made 'a long time ago' by the Commendatore Fiorelli, now Director of the National Museum, in the presence of your Correspondent. It created a great sensation at the time, as well it might, for it brought to light, if not to life, some of the victims of that great eruption which buried a whole city beneath its ashes, and presented us with types of the race who once peopled the streets of that now silent city. A discovery has just been made also at Torre del Greco, on the spot where the works are being carried on for the breakwater near the railway. It consists of a Roman sepulchre containing two skeletons. In a country, however, where the soil teems with remains of the past, the fact is scarcely worth recording."

A FIRE at Stamboul has destroyed the library of Ahmed Paris Effendi, the Arabic scholar, editor of the Arabic paper, the *Juwal*, and known here as the author of an Arabic dictionary. Most of his MSS. were saved, except the notes which the Sheikh has been for many years collecting, says the *Levant Times*, on the principles of Arabic and English rhetoric.

## SCIENCE

*Experimental Researches on Hay Fever.* By Charles H. Blackley. (Baillière.)

MR. BLACKLEY is himself a sufferer from hay fever, and, with the object of arriving at a fuller understanding of it, and the hope of learning something useful as to its treatment, has made himself the *corpus vile* of numerous experiments, many of which gave rise to sensations which must have been of a decidedly unpleasant character. The result of these experiments is to lead him to the conclusion that, in his own case at least, the malady is simply due to the contact of pollen, and especially the pollen of some of the grasses, with some part of the mucous air passages. The most original and interesting part of the book is that which describes the author's observations on the distribution of pollen in the atmosphere. After trial of various arrangements, the best was found to be simply the exposure to the air, for a certain time, of a small measured area on a glass slide, coated with a thin film of a viscid fluid, and the observation by the microscope of the number of pollen grains deposited on it: this our author continued daily for some months during the summer, and found that the number varied in accordance with the severity of his own symptoms, inasmuch that, after a time, he was able, on any given day, to predict whether the number would be found greater or less than on the previous day. As to the treatment of hay fever, Mr. Blackley says, that in his hands it has been very unsuccessful; no drug that he has ever tried, either upon himself or others, seeming to be productive of any permanent benefit. He has made so many disagreeable experiments upon himself that we are almost surprised to find that he does not appear to have attempted to devise some practicable air filter to be worn over the nose and mouth, this being clearly the preventive which his observations would suggest.

*On the Cause, Date, and Duration of the Last Glacial Epoch of Geology, &c.* By Lieut.-Col. Drayson, R.A. (Chapman & Hall.)

WE feel considerable difficulty in dealing with this book. It assumes to be a mathematical examination of the "skilful theories invented to show a cause for the Earth's axis tracing a circle round the pole of the ecliptic as a centre," resulting in the discovery "that the Earth's axis does not trace a circle round the pole of the ecliptic as a centre." (The italics are the author's.) Therefore, it should be placed high amongst philosophical works. But, as it now stands, Col. Drayson so clearly fails to comprehend the problem with which he attempts to deal, either in its astronomical bearings or in its geological aspects, that we are compelled to regard his labours as of little value. He contends that all the geologists who have written on the Glacial Epoch, and he has given us seventy-eight pages of quotations from their works, have brought forward theories in explanation which are remarkable for "their inefficiency to explain the effects of which they are the conjectural causes." The astronomers have satisfied themselves, and the thinking world, as to the correctness of their views as to "the three principal movements of the Earth." Now, the author of this volume resolves to "point out how one of these, as at present interpreted, presents a geometrical impossibility, which renders the interpretation untenable." He then proceeds to assure his readers that his "examination of this movement of the Earth reveals the fact that it is one which fully explains the recorded observations of astronomy with minute accuracy, which the present accepted movement cannot explain, and also gives a full and complete explanation of the Glacial Epoch of geology, and not only affords an explanation of the effects, but gives the date and duration of this mysterious period." He, by his investigation, which we cannot attempt to transfer to our pages, is led to believe that the severity of climate which produced those glaciers which have left their grindings upon the hardest rocks began to be marked at about the date 22,700 B.C., that it culminated in the year 13,700 B.C., and, after continuing for 16,000 years, terminated about 6,700 B.C. We had marked several passages for quotation and remarks; but upon reconsideration, we find the statements are made so wildly, and the author's conclusions are laid down so dogmatically, that we shall give one only as an example, and leave the book for those who are curious in examining the eccentricities of genius. Referring to the movements of the pole, and its connexion with geological phenomena, Col. Drayson writes:—"When we find how such a movement of the pole as that we have traced out, gives during periods of about 31,000 years great changes of climate, we believe that the alternate beds of sandstone and shale with coal may find a solution; the coal being formed at one period and under one condition of obliquity, the sandstone and shale under the other condition. Now, as we find that in many of the coal-beds (*sic*) there are seventy and eighty layers of coal, we have at once a clue to the time occupied in forming these, if we take one revolution of the pole for each seam or layer; for to produce only sixty seams would require no less than two million years." It should be stated that this book is preliminary to another, by which, indeed, it is to be explained. "The cause of the so-called proper motion of the fixed stars, with a suggestion for a new standard measure of time," is in preparation, and we are told that when it appears this "mere outline sketch" will be filled in.

## ATOMS.

University College Laboratory, Oct. 14, 1873.

I HAVE read carefully Dr. Wright's letter of the 7th inst., but fail to find any fresh arguments advanced against the atomic theory. Such as there are have been answered in the June and August numbers of the *Philosophical Magazine*, 1872, to which the writer refers those interested in the

subject; but I do not feel justified in trespassing on the space of your valuable journal to repeat those answers. There are, however, two or three points upon which it is necessary to offer a few remarks, in order to prevent any misconception of the question at issue.

Your Correspondent, in referring to Newton's law of gravitation, is in error in supposing it to be applicable to the case of two atoms, since, as must be well known to the majority of your readers, when the distance is very small, the force of attraction varies with a much higher power than the second. A greater mistake (from a chemical point of view) is his supposition that the atomic theory ought to account for the motion of molecules, a purely physical process, which the supporters of the theory never professed to explain by its means. It is not just to assert that the atomic theory is incapable of explaining certain chemical phenomena, if no data are at hand by which the necessary connexion between them can be established. It will be time enough to reject the theory when it has been proved that it ought to explain such phenomena, and fails to do so.

A great difficulty of the objectors to the atomic theory seems to be the statement that "the so-called law of multiple proportions has no existence apart from the atomic theory." To be consistent, these objectors ought not to make use of multiples of atomic weights, but of equivalent weights; and in using the former, which they invariably do, it is evident that the notion of atoms underlies the formulae they adopt. Thus, oxygen and hydrogen combine in the proportion of 8 to 1, but when a salt containing water of crystallization is analyzed, the formula is always represented as containing a multiple of 18, never of 9; and this can only be done on the assumption that the smallest integral weight of water is 18, consisting of two equivalents. But if they admit that these two equivalents are never found separated from one another, that is at the same time an admission of the existence of atoms, and a confirmation of the truth of the above statement.

Probably the majority of teachers will agree with Dr. Wright in first teaching the facts of chemistry without specific reference to any hypothesis, and afterwards in describing the relation of the atomic theory to those facts. As to enunciating "the various hypotheses," it remains to be shown that there is any other than the atomic theory, for it is erroneous to describe as an hypothesis the notion that matter may be continuous, unless it is expressly stated how it explains the facts gathered up by chemists. The objectors to the atomic theory have contented themselves with denying and attacking it; but so long as they use the results of that theory, and do nothing which is inconsistent with it, they must be considered, not as opponents, but as involuntary advocates of it. If Dr. Wright could bring forward some other view which would explain the facts of chemistry, he would render a great service to science, and might then justly claim to be "the representative of a school." R. W. ATKINSON.

\* \* We cannot publish any more letters on this subject.

## Science Gossip.

RECENT legislation in relation to coal and metalliferous mines is showing its advantages in the demand for managers possessing more scientific knowledge than such men can usually boast of. To meet this demand it is proposed to found a Yorkshire College of Science, and several thousand pounds have already been subscribed for this purpose. A similar institution will also, in all probability, be founded in Derbyshire, where it will take the form of a memorial to George Stephenson.

WE referred, a few weeks since, to the manufacture of Spiegeleisen in this country, from the spathose iron ores. We learn, from the managing director of the Landore Siemens Steel Company, near Swansea, that they have been manufacturing Spiegeleisen of the purest kind, with from 10 to 20 per cent. of manganese, without using spathic ore.



COUNT DE STRZELECKI, who associated his name with science by his careful exploration of a large portion of Australia, and by bringing specimens of the gold of that colony to this country long before its presence was thought of by any one else, died on Monday, the 6th inst., at his residence in Saville Row. In various ways he gave considerable assistance to the Government from time to time. For these services he was nominated a Companion (Civil) of the Order of the Bath, and, in 1869, rewarded by being created a Knight Commander of St. Michael and St. George. Sir Paul Edmund de Strzelecki was elected a Fellow of the Royal Society in 1853. He was a useful member of several other learned Societies, and highly esteemed in the wide circle of his scientific friends.

M. A. DEFEU, member of the Egyptian Institute and of the Historical Society of Paris, communicates to *Les Mondes*, of October 2nd, a reply to the article published on the 14th of August by the Astronomer Royal of Scotland, on M. Defeu's work, 'Découverte de l'Age et de la Destination des quatre Pyramides de Gizet, principalement de la Grande Pyramide.' In this journal a translation of Prof. A. Williamson's inaugural address to the British Association at Bradford is given.

At the Séance of the *Académie des Sciences* for the 29th of September, a new note by M. J. M. Gauguin was read, being a continuation of former communications on Magnetism, a subject to which he has devoted much thought. These papers deserve careful attention.

M. HEITZMANN communicated to the *Académie des Sciences de Vienne*, at one of the Séances of July, a paper upon 'Protoplasme,' in continuation of former communications. In the present paper he deals with the vital phases of this substance, and draws attention to several phenomena which appear to be new in relation to this body.

In the *Berichte der Deutschen Chemischen Gesellschaft zu Berlin* for September 3rd, amongst many chemical papers of high character, is one by Dr. L. P. Liechti and Bernhard Kempe upon 'Molybdenum and its Chlorides,' which is an important contribution to chemical science. The atomic weight of this rare metal has been re-determined, and given as 95.86, while several new saline combinations are described.

No one has examined the metalliferous veins of this country, or described them so well, as M. Moissenet has done. We are glad to see in the *Comptes Rendus* for the 1st of September, a paper by him, entitled 'Metalliferous Veins of Cornwall, the Rich Portions of the Veins, the Structure of such Parts, and the Relation of the Veins to the General Direction of the Strata.' This proves, we hope, that M. Moissenet has quite recovered from the effects of his accident in one of our copper-mines.

As promising many advantages, in cities where the necessities of the conditions require underground or street railways, attention should be directed to the experiments which have been recently made in Chicago, on fireless locomotives. Steam is supplied, at starting, to the locomotive reservoir, at sufficient pressure to carry the locomotive, with a large heavily-laden car attached, at the rate of eighteen miles an hour, for a distance of six miles, when another charge is required. According to the *Chicago Tribune*, the experiments made were in every way successful.

## FINE ARTS

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Frescoes of Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 22, New Bond Street. Ten to Six.—Admission, 1s.

THE PRIVATE COLLECTIONS OF ENGLAND.  
No. VI.—WASHINGTON HALL, DURHAM.

Nor many miles from Durham, just where the greensward is defiled with the waste of mines and pits, and smoke, as it drifts among the trees, blurs the sunlight, is Washington Hall, the seat of Mr. J. Lowthian Bell, of "Iron and Steel" celebrity.

Through the kindness of a friend we were permitted to inspect the pictures brought together by Mr. Bell, and we proceed to give an account of those which appeared to us the most remarkable. They are all modern works: some of them are of considerable note; and many are still fresh in the memories of visitors to London exhibitions. The reader will notice that, although those of Mr. Bell's pictures which may be called poetical belong to the class which is encountered in unexpected numbers near Newcastle, a considerable number of specimens of another and more popular kind are to be found in Washington Hall. For the first time we encounter the art of Mr. Boyce, a painter whom, we suppose because his pictures show more than ordinary intelligence and skill, not a few persons boldly associate with Messrs. Rossetti, E. B. Jones, and other imaginative painters. The truth is, that not an artist in England is further removed from those we have just named than Mr. Boyce: he comes nearer to Mr. Holman Hunt among living artists in his execution, which is faithful, strong, elaborate, powerful in colour and tone, and marked by learned and careful drawing; but there is a wide difference between the two men as painters, and their nearest point of resemblance is, that they are, probably, the two most uncompromising realists in Europe. An enormous amount of nonsense has been written about the so-called "school," and it is time the writers and talkers were ashamed of their carelessness, if they are not ashamed of their intolerance. The remaining pictures which we have selected for notice at Mr. J. Lowthian Bell's are by D. Cox, Messrs. Millais, A. W. Hunt, J. E. Hodgson, H. Moore, A. Goodwin, Val. Prinsep, and Calderon.

The picture which attracts all eyes here is Mr. Millais's 'The Romans leaving Britain,' one of the largest and most pretentious of his works. It is, however, by no means one of his finest, and, although instinct with power in design, and showing pathos and tragic passion of a high order, together with extraordinary skill in execution, it fails to do justice to the artist's genius, just because the painter does not seem to have cared to win our admiration by unflinching respect for himself. In fact, it shows too many crudities of execution and too much ill-digested design to merit the unstinted praise which many of Mr. Millais's works deserve. 'The Romans leaving Britain' was at the Royal Academy Exhibition in 1865, the year of Mr. Millais's Academicianhip, and its production was, probably, among the greatest proofs of the facility of the artist's powers. For all this, in the manner of telling this story pathetically, homogeneously, and at once, the painter remained himself. The story is that the Romans "were minded to go and not to return hither again." That is Holinshed's terse and picturesque way of putting the matter. The legionaries had been drawn together in the south of Britain, and the galleys which were to convey them from the island were, it is supposed, gathered in the many bays about Lulworth, where the chalk downs rise to great heights and fall nearly to the water level, as they appear here, in very short distances. The day is windy and misty, low clouds fly about the chalk summits, and the vista of the cliffs is marred with vapours, and dashed by their flying shadows that traverse the upright white bastions of the chalk, the orange beach, and the smooth, dark green downs, until they are lost in the vaporous distance, where in the gusty weather the mists and the shadows are driven together and become confused to sight. We are not far below the summit of the cliff, and look down on miles of beach and seas tumbling rhythmically on its margin, with regular crescents of foam on the grey and air-laden breakers; a little way off the shore floats a large galley, men are gathering towards a boat which lingers at the shingle, surrounded by the foam of the last spent wave. The effect of the sea, so to say, "sobbing" weather, and of the long, bare ranges of the landscape, highly poetical elements, is worthy of Mr. Millais, and in thorough keeping with his subject. In so designing his background the artist has displayed

his intense sympathy with the subject: this is one of the unmistakable signs of genius, and, so far as this matter goes, Mr. Millais is here at his best—at least, he never did better. Nor are the two figures which give vitality to this design inferior in conception to the background or the effects which illustrate them. A legionary and his mistress—a tall, lithe, dark, half-savage Celt—are together on the path which leads from the summit of the cliff to the shore. He looks like an Iberian, and is, probably, a Spanish auxiliary, with no great amount of the Roman in him. She is of a purer race, and a grander order of *physique*; and one cannot help feeling that if the pair stood upright together she would prove to be the taller. The lady who sat for this figure of the "Britoness" was, a few years ago, well known and much admired in London society; but Mr. Millais has, of course, exaggerated, not heightened, the charms of the lady, and it is hard to avoid seeing that the result is scarcely a happy one. But for the passionate, eager, savage stare of the woman,—all a woman in her lover's arms, as he kneels at her knees for the last time, and she looks fiercely, moodily over the restless sea,—the highest praise is hardly too great. Her dark, vast crine has fallen loose in the wind, and reaches to her seat on the rock; her brows are knit, her lips are set, and there is a deep red patch on either of her cheeks, telling of long-continued bitterness. She sits stiffly erect and moodily absorbed; her hands, half in fondness, half in something that is akin to tender patronage, and the resolve to spare him the sight of her grief, lie on his shoulders, as his head of dark brown, short-cropped hair, and tawny neck are buried in her breast, where she presses it. She wears a loose mantle of wild-cat's skin, with half-barbaric ornaments, and a kirtle of scarlet, embroidered in simple patterns of orange, white, and blue. Her feet are bare, and seem to clutch the rock. On his knees before her is the Roman; his bare brown arms are clasped about her body with a strenuous grasp; his face is invisible, but his breast seems to heave, showing the flesh whiter where the corslet usually covers it. The woman is the chief figure of the design; the scheme of the colour in the work centres upon her red petticoat. What, then, mars our delight in a picture of which it is possible to write thus? This question is easily answered. The artist has not honoured himself, and the execution, fine as many of its elements are, is not uniformly worthy of the design. The design we feel to be, notwithstanding the temptation of the subject, absolutely free from melo-drama.

Let us turn from this tumult of human passions and grief-laden landscape to something of quite another kind, a Welsh scene, which David Cox painted in oil with all his dewiness, richness, frankness, and free mastery. It is a river and mountain scene, with rough pastures in front, a quick breeze blowing the cloud-shadows briskly along, and tossing the harvest at which men are labouring.

We have written so much lately about Mr. A. W. Hunt's landscapes, that, although we encounter in Mr. Bell's collection not a few noble examples of the artist's powers, we shall not need to analyze any of the pictures, but shall merely describe them, and turn to others which present newer materials for criticism. We left this painter of sparkling and sleeping sunlight, after describing the beating of the sea on the Welsh coast, and the seemingly ponderous world of cloud-land hanging over it, the trembling veil of colour under an iris that spanned a cascade, and the vivid green of a mountain side reflected from a placid river in the time of the debate between the sun and moon. It is characteristic of an artist who deals with light as a subject, that the coruscations of strenuous fire, and the blinding glare of melted metal as it flows should attract him. We feel that he is not so successful with the volcanic radiance of Durham iron-works as with the splendours of the sun. It may be that this feeling is due to the fact that one has long ago measured the power of art, and accepted its conventions, with regard to the luminary, so that the sunlight pictures seem perfect, whereas the scheme of illumination by intense fire, as best re-

presented in painting, is not recognized by us. On the other hand, it is possible that Mr. Hunt himself has not settled it in practice, or even to his own satisfaction, logically and completely. However this may be, we cannot suppose that, within the limits of painting, the artist who has so often woven and unwoven the warp and woof of light itself, would fail to do as much and as well in furnace-glare as in sunlight. He seems at all times to be desirous of avoiding contrasts, and this, rightly or wrongly, may affect our judgment, as it may be opposed to the preconceptions we have of the effects in view. At any rate, 'Drawing the Furnace of a Durham Iron-works' is an immensely daring and vigorous picture, and represents a tremendous confusion, as it seems, of lights and shadows, in which the former, strange to say, are apparently more solid than the latter, which, however powerful they may be, are circumscribed by the outer darkness. Here we have half-shown forms of buildings, walls, and structures of iron, the very shapes of which are strange and uncouth, inexplicable in the pallid light which seems to beat against them, as water beats on rocks. Indefinably, for one cannot quite make them out at the moment of the picture, we have the smoke, the steadfast glare, and the rush of the metal in a flood, with figures of men labouring hastily about the melted mass, while their shadows start to divide the radiance, and reach the outer gloom. All about are worlds of smoke-like steam and pale purple vapours. A similar picture represents three blast-furnaces after tapping; the huge cylinders rise in the weird glow like the walls and bastions of one of those fortresses of enchantment which glowed white-hot at the approach of an enemy. The summits of these structures are half hidden in the clouds which hang above them, and the foreground is crowded with unearthly-looking shadows. When one has got accustomed to these strikingly novel pictures, their finish and brilliancy impress themselves strongly on the mind; then, and not till then, do we perceive how carefully the difficult subjects have been studied, and their peculiar effects elaborated with precision and admirable knowledge of atmospheric truth and force of tone. That the former has, at first sight, a look of confusion, is, of course, due to the subject; but when we have examined them, nothing is better worth looking at than the transparency of the gloomy spaces with which they are filled—spaces which are of darkness rather than of shadow.

'Flood and Wind at the Head of a Welsh Pass' is an elemental storm, painted by the same artist. It is an admirable picture of a windy tumult labouring in the narrow valley, where a torrent passes a rude stone bridge, and the sunlight is broken by clouds, the shadows of which chase each other on the crenellated sides of the mountains; in the furrows of the hills snow lies thickly. The painting here is remarkable for its solidity, the result of learning in natural forms, and the most careful modelling of the multifarious details, rocks, clouds, boulders, tumbling water. The foreground is elaborated beyond the artist's wont, and the expression of motion in the water and air is admirably given.

A probably comparatively early work by the same artist is 'Finchale Priory, Durham,' a beautiful view of the ruins in sunlight of noon, and especially noteworthy for its richness and delicate brilliancy of colouring, breadth of light, and firm painting. Some parts of the foreground foliage are rather thinly modelled, if not flimsy; Mr. Hunt paints better than this now. Harlech, a favourite subject of this artist's, is represented admirably by a picture of the cliff-castle with all its noble surroundings, seemingly limitless air and interminable sea, with broad sands, and shadows innumerable. The subject is made by showing a storm gathering over the sea, and rushing before the wind to the land, where we are, in grim, fantastic wreaths of dark grey, dull orange, and purple clouds; the sea has a darker purple stain than the clouds, and the waves bear a long red path of the sun's light traced on them, stretching far away to the horizon; there is a wilderness of foam on the

beach, and tortured waves rush after each other to destruction in the fiercest tumult and the rudest masses of thundering waters. In a hollow of the beach there lies, all bright and calm, with a surface on which not a ripple moves, the lustrous water of a pool, hemmed in by dark orange ridges of the sand; nearer to us is a great stretch of the rough beach, and, nearer still, the high castle. This is a truly lovely picture. Its abundant expression of motion, its strong effect, and fine, subtly balanced colouring are charming. Let the student notice the careful drawing of the margin of the pool, and the heedful modelling of the long stretches of the sand, which are finely treated in respect to solidity. Nor are the clouds less carefully painted than the beach is. Mr. Hunt is one of the few who seem to study clouds, and he does himself justice by painting them without flinching, and as delicately as learnedly.

Near this hangs a fine picture by Mr. H. Moore, 'A Welsh River Scene.' A large stream forces its way among pastures below high hills, and with a sandy foreground, where cattle have been loitering near the water; a dog drives the cattle from the river. These are the raw materials of the picture. Its sentiment is conveyed by the grandeur of the enormous clouds, which, mountains themselves of slate colour, dun dull gold, and grey, are piled over, on, and about the hills. Enormous power is manifested in thus treating the clouds; their vastness and prodigious altitude are conveyed with tremendous effect—effect which is due as much to masterly painting and the consummate knowledge exhibited by the artist of the nature, laws, and forms of the masses, as to the, so to say, architectural disposition which he has invented so grandly of the huge bulks themselves. Vast as these are, the air seems illimitable, and far vaster than they, in its measureless and unbroken spaces. This is a magnificent landscape, rich in power and instinct with knowledge of nature, and there is a grand charm in its solidity. One sees directly that the earth is here in order to make the clouds more majestic. However this may be, it cannot be said that either the vapour or the earth is out of keeping. One is compelled to lament that the narrow education of our lovers of Art too of ten permits them to see in such pictures rather the rough ridges of the paint than the, to us, overpowering sentiment of the design, the masculine handling of the artist. A smooth, shining canvas, with a few commonplace facts of nature, such as every one knows and can recognize, or even the crudest semblance of such facts, the roughest suggestions of trivial incidents, please, so long as the canvas is smooth and shines; that is enough for popularity. It is wonderful that it is so. Some people seem to care most for pictures which most perfectly reflect their own small stores of observation and knowledge, and do not desire to study nature in the works of those who, like Mr. Moore, have not only mastered the phenomena of landscape, but, like poets, enrich their works with sentiment, which is the essence of art of the kind.

By Mr. H. Goodwin we observed, among Mr. J. Lowthian Bell's pictures, a capital representation of a subject similar to those treated by Mr. A. W. Hunt. It is styled 'After the Tapping, Port Clarence,' and is a much less effective and less solid or vigorous painting than its neighbours of the same kind here, with a less dazzling effect; but, nevertheless, it possesses remarkable breadth and softness, and considerable richness of colour. Mr. Boyce's drawings come next to view. One of these has local interest, and much local truth in tone and colouring. It is called 'Deserted Colliery near Washington,' and shows a great spoil-bank, that has become verdurous again long after its mass was cast out of the pit. The bank vanishes, as artists say, into the picture, and is brilliant with furze and other wild flowers in bloom; at its foot a little stream trickles among the sordid odds and ends of the waste, beyond, the grim naked skeleton of the black and ruined mine works stands on the bank high in the air, with hollow chimneys, gaunt wheels, and wrecked gear. The grass is ruddy in the seed-time, and the innumerable fruitful blades shine in

the light, and as the air presses their ranks they ripple in shadows or dark reflections. A scraggy tree, sparsely laden with autumn foliage, seems to cling to a nook of the bank. These are the seemingly barren components of a landscape, in which an unobservant eye would see nothing but squalor, or the scurvy waste of man's work before nature re-assumed her sway. But a little care and attention make a fine picture of these dolorous elements, and we enjoy a richly interesting study of colour and atmosphere in the painting of the receding spoil-bank, and a world of quaint and humble truth, which is not the less delightful because of its homeliness, in the unpretending little work. Notice the warm smoky tint in the sunny autumn air, a tint well known to natives of the northern counties. Observe the harmony of this colour and the green, which is at once warm, soft, and brilliant. The modelling of the bank is a feat in its way, and one such as artists greatly admire.

A highly-interesting picture, by Mr. Boyce, gives a view of Newcastle, with smoky sunlight lying in a world of tender colour, quite different from a purer glare, on a wilderness of red roofs, brown, purple and grey walls, grey steeples and towers; a rain-cloud passes over all, breaking with its great shadow the glare on the roofs. There is a grassy foreground, comprising a rugged piece of country, half-meadow half-verdurous spoil-bank; there are lying on the sward a few figures, which are not very happily introduced. The picture is remarkable for admirably-treated, subtly-tinted atmosphere, of which the brightness obscured reminds us of what is called a smoked pearl, so delicate is the obscuration of the radiance, so slight the darkening power of the omnipresent vapour. The effect of this, so to say, adulteration of the air is to tinge it with a redness which is different from that of the sun-glare itself, and which turns the blue sun-shadows to a dingy, ruddy purple, an effect which is not without a faint approximation to the glow of a dingy iris, if such a thing can be. In this collection we likewise found one of Mr. Boyce's finest drawings, not, if we are right, the original example of its kind, although not a copy or repetition of any single work. The name of this particular drawing escaped our notice; it represents the barnyard of an old farm, with a large, lofty, blackish-purple barn stretching behind a vast display of orange, yellow, and tawny litter, which is piled high and strewn wide, to be a place of delight for a score or so of little black pigs, who tumble and frolic most joyfully in the maze of hills and hollows, and burrow or grub about in something like delirium of rapture, each after his fashion—some tumbling, some digging, like wild boars, some somnolent and lazy, some, apparently, already fast asleep. It is not every one who could make a fine picture of a subject like this, far fewer are those who could produce a noble work of art out of little black pigs tumbling in a wilderness of litter, and, behind, the long, bald, black walls of a weather-stained barn, and its expansive roof of purplish-red tiles. Above is a warm sky, of an ashy grey tint, with ruddy dashes tinging the edges of its clouds. Yet this is a very fine picture, in which homely, if not ignoble, materials are treated with such a sense of their simple breadth, and in so dignified a spirit, that the observer, who was at first, as it might have been, careless of the art displayed, recognizes the grandeur of the style, the sobriety and dignity of the conception. One sometimes, but very rarely, encounters examples of an analogous nature among the works of masters of the best schools, and of the noblest orders of art. Did not Raphael paint a mouse, Teniers use an ostrich egg, and Decamps represent something like mice playing in a hollow cheese? We have a strong impression of a picture by Delacroix, in which a perfect glory of colour and chiaroscuro was apparent in a gleam which, making the dust-motes iridescent, clove the inner darkness of a closed cupboard, and made cracked plaster splendid, and rugged boards subjects of study.



It is the function of Art to charm in this way, and, without pretending to exaggerate, to exalt that with which it plays, just as Delacroix's gleam played with the moles, the plaster, the boards. This barn, with its pigs and litter, supplies a subject of the rudest Dutch order capable of any amount of vulgarization, but the art is in the sentiment here as much as in the painting, and both show so much of reverence for nature, and, without mere fastidiousness, so noble a sense of what is not less than noble, that the result, barn, pigs, litter, or what not, is truly grand and fine, and, without the least pretence in art, nobly artistic, because it is void of artifice. As a study of colour, it is extremely valuable, although there is a slight excess of blackness in the shadows of the straw; but the purplish-red of the barn-roof and its dusky black walls are delightfully rich and broad. In writing of "Dutch" art, we mean, of course, the vulgarized homely painting of the artist of *genre* of that country in the seventeenth century, when the grossness, not to say the nastiness, of a subject did not repulse painters, only a very few of whom were, by the way, worthy to be called such. Nor is it possible thus to refer to the truly noble Dutch masters of the ancient religious school, one of the grandest and finest of all, to those great men who lived with Rembrandt. 'An Old Mill and Chalk Quarry near Goring' is a study, beautiful in its perfect veracity in giving the soft brilliancy of sunlight on greensward, on bright running water, grey, trembling willows, earth-stained chalk, and a dusty black mill. We have dealt with this example too recently to need to do more than express in general terms our admiration for the modest art which has made so good a picture out of these elements.

Art of a quite different, but still excellent and brilliant sort, appears in Mr. Calderon's 'Lost and Found,' which our readers will remember. It represents the reclaiming of a little girl by her parents from a *corps* of strolling mountebanks at a fair, and tells the simple tale with Mr. Calderon's characteristic vivacity of design and cleverness in painting. There is a great deal of pathos in the expressive attitude of the mother, as well as in the joy of the startled child, who stands here in her poor finery. The father and the police-officer, not less than the various strollers, are rather stagey in conception. The work is, of course, by no means one of Mr. Calderon's *chefs-d'œuvre*. Mr. V. Prinsep's 'Lady Betty' enriches Mr. J. Lowthian Bell's collection: a lady with a green fan in her hand, and wearing a white robe embroidered with gold. It is a fine piece of rich and good colouring, capital in tone and chiaroscuro. These elements supply the subject of Mr. Prinsep's art here, as before and since. With Mr. J. D. Hodgson's 'Evensong' our notes conclude. It has been exhibited (R. A. 1867), and represents a group of persons kneeling in prayer near some tombs which bear effigies of knights and ladies at the entrance to the chancel of a large church; the interior is enriched by light entering through coloured windows, and falling in brilliant hues on the monuments, the persons, and the floor. There are also choristers in white robes. This picture has been executed with much skill and care. It is a little smooth and somewhat hard. There is great variety in the expressions, much feeling is apparent in the attitudes and faces, and the composition has been very carefully disposed.

#### THE NEW MANTEGNA.

JUST before the close of the last Session of Parliament, readers of the newspapers were interested by observing that a considerable grant of money was asked for the purchase, for the National Gallery, of a picture by Mantegna, the title of which was not mentioned, although known to artistic circles. The money was granted; the picture is in possession of the nation, and will be on view when the National Gallery is re-opened to the public on the 3rd of next month. It has a special interest for us, being a fine work by the great master, whose 'Triumph,' now at Hampton

Court, will, we trust, together with Raphael's Cartoons, now at South Kensington, be placed in the National Gallery on loan from the Queen. The new acquisition is even more interesting, in one respect, than the 'Triumph' itself. It is in a perfect state of preservation, although considerably darkened. We learn from Mr. Wornum that the proper subject is the reception of Cybele among the divinities of Rome. The history of the subject may be recalled. About the year B.C. 204, while Hannibal was still in Southern Italy, the religious fears of the Romans were excited by unusual falls of meteoric stones. The Sibylline books were consulted, and some verses were interpreted to declare that the foreigner might be driven out of Italy if the Idean mother were brought to Rome. Ambassadors were accordingly sent by the Senate to obtain from King Attalus the delivery of the sacred stone, "a rough field-stone which the priests of the place liberally presented to the foreigners as the real mother Cybele," so says Mommsen. The picture now acquired, was formerly known as 'The Triumph of Scipio'; but the title has lately been found to be incorrect, as the further history of the subject will show. On their way to Phrygia, the Roman messengers consulted the Delphic Oracle, and were informed that their mission might be successful, if on the arrival of the goddess in Rome the person to be entrusted with the duty of receiving her were the worthiest man in the city. The honour of thus representing Rome was awarded to Publius Cornelius Scipio Nasica. In the centre of the design, Scipio Nasica, attended by other Romans and some Asiatics, is in the act of receiving the goddess. The sacred stone, which Mantegna represents by a large ball of stone, the bust of the tower-crowned goddess, and a flaming candelabrum, are borne on a litter by four men, two of whom wear mitres, and the other two turbans. Two of these bearers carry branches of bay. Claudia Quinta, a Roman lady, sent with others, in Scipio's company, to receive the divinity, is in the act of casting herself before the image. She is said on this occasion to have vindicated her reputation from certain slurs which had been cast upon it. As every reader of Ovid's *Fasti* knows, she, with a slender rope, drew off a shoal in the harbour of Ostia, the galley which bore the image. The procession is accompanied by the music of drums and pipes, constituting parts of the worship of Cybele. The composition consists of twenty-two figures. In the background are introduced, as if reared against a wall of red marble, imaginary monuments of Nasica's uncle Publius, and of his father Cneius, who both fell in the Spanish war. These monuments bear inscriptions. On the plinth of the picture is "S. Hospes Numinis Idei C."

This picture was painted for Francesco Cornari, a Venetian noble, afterwards Cardinal, in order to throw lustre on the family of the Cornari, which claimed to belong to the *gens Cornelia*. An advance payment of twenty-five ducats was made to Mantegna in 1506, only a few months before his death. After that event an embargo was laid on the painter's effects by Cardinal Sigismondo Gonzaga, Bishop of Mantua, and the picture remained in that city. The painter's son, Francesco, made an unsuccessful claim to it as an inheritance from his father, offering to repay the amount received in advance upon it. The Cornari family ultimately obtained possession of the work, and placed it in their palace at San Polo, Venice, where it remained until the early part of the present century. It was brought to England, and was for some time in the possession of the late Mr. George Vivian, from whose son, Capt. Ralph Vivian, it was lately bought. The work is in chiaroscuro, painted with Mantegna's characteristic learning and carefulness, and designed in his noble grandiose manner. It is on canvas, in tempera, and measures, landscape way, two feet four-and-a-half inches in height, by eight feet ten inches long. It was at the British Institution in 1835, and at the Royal Academy Exhibition of Old Masters' Pictures in 1871. It now bears the number 902.

#### VANDALISM AT WINCHESTER.

October 6, 1873.

MANY of the inhabitants, not only of the City, but of the Diocese of Winchester, will feel grateful for the letter of C. J. P., so opportunely inserted in your last number. They are justly proud of their cathedral, and jealous of any unauthorized alterations. But, alas! some have been already effected. The oak steps around the throne, which formed an imposing and striking pediment to that structure, have just been entirely swept away, and its base now consists of a narrow plinth of wood, which, so far as my knowledge goes, is universally condemned. The adjoining pew, hitherto assigned to the bishop's family, has also disappeared, and though not worthy of preservation in itself, a distinct break has thus been caused between the dark oak of the stalls and the throne, which is most distressing to the eye.

The sole object of these alterations, we are told, is to gain some twenty or twenty-five more seats,—the space occupied by the steps, and the pew being now filled up with chairs. But as your Correspondent says, further so-called improvements are suggested, and this is a more serious consideration. The removal of the steps round the throne is but a slight matter; they can easily be replaced, and probably will be, at no distant date. If, however, the other alterations advocated in the local journals be contemplated by the Dean and Chapter (and of this I know nothing), it is quite time that our architectural authorities should speak out in unmistakable language.

One writer in the *Hampshire Chronicle* suggests, in a letter to the Dean, "the entire removal of the choir screen! . . . With the screen, beautiful as it is, should also be removed those very high and uncomfortable seats, into which certain citizens have access, but from which others are excluded; . . . in their place should be substituted certain less pompous sittings reserved for the celebrants of divine worship, and the whole area would, in fact, require a total re-arrangement of sitting accommodation; . . . one may reasonably ask why cathedrals should, in their arrangements, now-a-days, differ from the parochial church."

So this Vandal would destroy not only the entire screen, but also the stall-work, and apparently for the selfish reason that he is not accommodated with as high a seat, as he deems due to his self-importance! And then he adds that, "as it would probably be found that the entire open space of the building would be more than needful, it might become necessary (as at Bristol) to reduce somewhat the length of the portion of the nave brought into use." Having ruined the choir, he then proceeds to spoil the nave also!

Another, in a letter published last Saturday, proposes "that the stalls be removed from their present position, and placed further eastward in the presbytery and sacristy—in a word, beyond the present situation of the pulpit. This would enable the transepts to be thrown open, and used together with the east end of the nave. . . . The lantern might be opened also."

It is refreshing to turn to the strong common sense of Mr. Melville Portal, who hopes "that an architect of undoubted reputation, such as Sir G. Scott, should be requested to furnish a report on the several proposals contemplated, with plans for their development."

I am almost inclined to go further, and advocate the placing of all our cathedrals and other national monuments, under the supervision of some central authority, without whose consent, acting under the best professional advice, not a stone should be removed or the slightest deviation from the original structure permitted. That the public will demand this before very long, I feel certain.

PRO ARIS.

\* \* "Architects of undoubted reputation" have done as much to destroy our cathedrals as even Deans and Chapters.

**Fine-Art Gossip.**

THE Royal Academy have decided that, instead of holding the usual Winter Exhibition of Old Masters in Piccadilly, they will devote their rooms to a complete collection of the works of Edwin Landseer, paintings, drawings, sketches, &c., combined with a few works of other artists of the English school.

We are glad to learn that it has been decided not to use, in the National Gallery, the uncomfortable tile pavement, now in vogue in the picture galleries at South Kensington. Noisy, hard, costly to lay down and to repair, tiles are so highly objectionable, that we trust to see them removed from South Kensington. When employed for such a purpose oak is as durable, if not more so, than tiles are. Nothing can be better than the colour of a well-laid oak flooring; as this material is to be placed on brick arches, with iron girders laid in concrete on the lower floors, and Dennett's fire-proof arches are, to save space, to be used for those above, there will be no perceptible resonance, for the resonance that usually occurs proceeds not from the thick boards, but from the hollow spaces below them. With fire-proof arches below the flooring there can be no risk of fire. It was suggested, some time ago, that a deep subterranean chamber should be constructed under or near the National Gallery, where, in times of danger, from foreign or domestic foes, the treasures of art, which are not ours, but the inheritance of the race, might be deposited. We hope, having Paris before our eyes, that this suggestion has been considered.

It seems to have escaped notice, or been forgotten, that the late Mrs. Alfred Gatty produced a considerable number of very delicately executed and tasteful etchings of landscapes, which were published by her name. We are indebted for knowledge of this fact to the Keeper of the Prints, in whose charge is a volume, given by the artist to the British Museum.

SIR EDWIN LANDSEER was buried in St. Paul's Cathedral on Saturday last; a very large proportion of the Members and Associates of the Royal Academy, and considerable numbers of artists, literary men, and lovers of art attended the ceremony. The painter was interred where several eminent artists lie. Would it not be well if the Royal Academicians were to endeavour to obtain leave to place on the front of the house, 83, Queen Anne Street East, a tablet recording the fact that Sir Edwin was born there? Turner's house in the same street, of which the internal arrangements have been considerably altered, remains without a mark or sign of any kind.

Two new statues have been placed on the west front of Salisbury Cathedral; one of these works is intended to represent St. Remigius, of Rheims.

It is rumoured that the Cobden Club is likely to build itself a house upon the Thames Embankment, next door to the St. Stephen's Club.

SOME foundations, supposed to be those of the hospital for lepers founded by Gundulph, Bishop of Rochester, have been discovered during the late excavations in High Street, Rochester. Among them are, recesses, or niches, under arches, which had been converted into fire-places. These were accompanied by openings in the wall behind them, made in order that the patients might hear the religious services in the chapel of the hospital.

SOME time since, we noticed at length 'Mœurs, Usages, et Costumes au Moyen-Age,' &c., by M. P. Lacroix, and expressed a hope that the book would be translated. Messrs. Chapman & Hall send us an excellent translation, which contains all the original chromo-lithographs by M. Kellerhoven, and the capital woodcuts of the French edition. The English edition is not so magnificently "got up" as the French one, but then it is true that the latter is exceptionally good, even among French books of this class. 'Manners, Customs, and Dress during the Middle Ages,' &c., is a handsome volume; the beautiful chromo-lithographs of the original edition are not much, if at

all, the worse for wear. The new version is an extremely valuable one.

OUR readers will be glad to hear that Mr. John Pye, who has been seriously ill, is in a fair way to recover his health.

**MUSIC**

**ORCHESTRAL AND CHORAL CONCERTS.**

THE forthcoming season bids fair to be one of more than ordinary interest as regards orchestral and choral concerts on a large scale. The Wagner Society appears to have taken root, owing to the financial and artistic success of the three concerts which were given in February, March, and May of this year. The original object of the formation of the association was to aid the movement in Germany for the erection of the National Theatre at Bayreuth; but the present Prospectus states that any profits arising from the future performances of the Wagner Society will be devoted to the foundation of a scholarship for English students of music. The Council has, therefore, been emboldened to announce six concerts, the first of which will be on the 14th of November, and the final one on the 10th of April, 1874. But the schemes are not to be confined to the works of Herr Wagner; they are to include productions of the great classical masters, from Sebastian Bach to the present time, under the direction of Mr. E. Dannreuther. Now, besides the familiar symphonies and overtures of Beethoven, Weber, Spontini, and Cherubini, the list of works intended to be performed contains the two grand symphonies by Berlioz, the 'Harold en Italie' and the 'Romeo and Juliet,' besides his three overtures, 'Le Roi Lear,' the 'Carnaval Romain,' and 'Benvenuto Cellini,' as also his 'Rákóczy March.' Of Herr Dr. Liszt's compositions, are specified 'Les Préludes,' 'Mephistowalzer,' Episode from Lénau's 'Faust,' 'Goethe Fest-Marsch,' and his second Pianoforte Concerto, in E major. Of Dr. von Bülow's works, we are to have his 'Julius Cæsar' March (why is not the overture added?), and Balade for orchestra, 'Des Sängers Fluch.' A MS. pianoforte concerto by Herr Joachim Raff is mentioned, as also harpsichord pieces by Handel, to be executed by Dr. von Bülow, who has also instrumented Gluck's overture, 'Paris and Helena.' The Wagner excerpts will comprise selections from 'Rienzi,' 'Der Fliegende Holländer,' 'Tannhäuser,' 'Lohengrin,' 'Tristan und Isolde,' 'Die Meistersinger von Nürnberg,' his Marches, &c. The names of Schumann and Schubert likewise are supplied for pieces. To secure the best available talent for band and chorus, Fridays have been selected for the concerts. The Council of the Wagner Society can claim the credit of having presented a programme of infinite importance, and they have done wisely not to narrow the question of modern art in orchestral and choral writing by confining the selections solely to the Wagner repertoire.

The Committee of M. Gounod's Choir announce that, provided the subscriptions of members will justify the expense, the five concerts for the next season, beginning on the 5th of February, will have the advantage of a full orchestra under the composer's direction, whose compositions will form the chief feature in the schemes. It is proposed to introduce his two symphonies, one in D major, the other in E flat; his overtures to 'Le Médecin malgré Lui' and 'Mireille'; the *entr'actes* of 'La Colombe' and of 'Philemon et Baucis'; the march from the 'Reine de Saba'; the scherzo to the 'Funeral March of a Marionette'; besides Bach's prelude, 'Ave Maria,' with violin solo and chorus, his Berceuse, for violin solo, and the ballet music of 'Faust,' only once heard in this country. The vocal music will include the sacred pieces of last season: the two Masses, the Requiem, and the songs, 'Abraham's Request,' 'Ruth's Song,' &c., but with orchestral accompaniments. Besides these specimens of M. Gounod's fertile pen, there will be the charming Biondina Musical Novel in

its entirety, with the twelve numbers, some of which, it is to be hoped, he has scored. The great attraction will, however, be the performance of the thirteen numbers he has composed for 'Jeanne d'Arc,' the drama by M. Jules Barbier, which is now in active rehearsal at the Gaité, in Paris. M. Gounod states distinctly that his "sole object in establishing the Society is the advancement of Art." He will himself superintend the rehearsals in detail as well as conduct the concerts, which will, doubtless, be pre-eminently successful, especially if M. Gounod will steer clear of controversy, and let his Society assert its own excellence by a fine ensemble.

**CRYSTAL PALACE CONCERTS.**

M. GOUNOD's new 'Meditation for Violin and Orchestra,' executed for the first time on the 11th inst., is one of his most charming inspirations. It created a veritable sensation, and was *encored* with enthusiasm. Its only fault is its brevity—there being only fifty-one bars, but each bar a gem. No living composer can approach M. Gounod in the melodious imagery of an *adagio*; he shows himself herein to be the French Mozart. There is the vivid conception of a dreamy *motif*, and there is its fanciful working, with an orchestral undercurrent, in which the employment of the wood band is both passionate and picturesque, the *obbligato* passages for the cor Anglais being remarkable for their fascination. This novel 'Meditation' is quite on a par with the Bach one, and is so far superior, in that it has emanated from M. Gounod's own mind, and has not been suggested by the influence of another musician. We presume that Mr. Manns had the consent of M. Gounod when he used the sixteen first violins for the 'Meditation,' instead of one for which it was written; but this combination might have been dispensed with, especially if the solo part which Mr. Manns not inappropriately calls "a love song for the violin" could be assigned to a Joachim or a Sainton. Another captivating composition, by M. Gounod, the No. 5 of the Biondina Musical Novel, was sung by Mr. G. Werrenrath, and was re-demanded.

The lady violoncellist from the Brussels Conservatoire, Mlle. Platteau, in a fantasia by M. Servais, displayed executive skill of a high order: her intonation is truthful; her expression, in the cantabile passages, was intense; and her command of the key-board is remarkable.

The introduction at the Crystal Palace Concert of last Saturday, of the overture, 'Winter's Tale,' by Mr. J. F. Barnett, which was noticed in the *Athenæum* when first played, last February, at the British Orchestral Society's Concert, was no compliment to the young musician, inasmuch as it was the last piece in the programme, and had to stand the crucial test of following Weber's 'Oberon' prelude and Beethoven's 'Eroica' symphony.

**Musical Gossip.**

HERR HILLER is writing his reminiscences of Mendelssohn.

THE Bristol Musical Festival will take place next week, commencing on Tuesday, and ending on Friday. On Thursday Mr. Macfarren's new oratorio, 'St. John the Baptist,' will be produced.

THE first of the "Musical Evenings," under the direction of Mr. Henry Holmes, will be given next Wednesday.

MENDELSSOHN'S Hymn for contralto, solo and chorus, Op. 96, will be produced, for the first time, at the Crystal Palace this day (the 18th inst.).

M. THÉODORE RITTER, the French pianist, has been playing with great success at M. Rivière's Promenade Concerts. He is at home in all schools, and has performed Hummel's Concerto in A minor; the Gavotte by Bach, in D minor; one of Schubert's *Moments Musicaux*, in F minor; besides a show-piece, the 'Tourbillon,' by himself. His touch is charming; his execution is of the first order, finished and brilliant. Herr Meyer Lutz's cantata, 'A Legend of the Lys,' was repeated



on the 13th inst. Tuesday was a "Meyerbeer Night," and this evening (Saturday) will be a "Sullivan Night."

At the Church Congress in Bath, two papers on Church Music were read last Saturday, one by Mr. Barnby, of the Royal Albert Hall Choral Society, and the other by Mr. C. L. Higgins, of Turvey Abbey, Bedfordshire.

THE musical service, by Croft and Purcell, in St. Paul's Cathedral at the funeral of Sir Edwin Landseer was impressively executed, last Saturday, under the direction of Mr. Walker. The anthem was the customary one, "His body is buried in peace, but his soul liveth for evermore." Dr. Stainer and Mr. G. Cooper presided at the organ.

It was feared at one time that the annual gathering of the children of the London Charity Schools, at St. Paul's Cathedral, would be abolished, owing to the objections entertained by the Dean and Chapter to the time occupied in the erection of the platforms and galleries. June passed, and there was no meeting; but, as an agitation set in for maintaining one of the most imposing of spectacles as well as for not losing the subscriptions and collections at such an interesting ceremonial, there has been a compromise. The numbers of the children have been reduced, and the highly-raised galleries in the dome have been dispensed with. Like King Lear's daughters, the Cathedral officials will, perhaps, next year still more diminish the accommodation, and, when the numbers reach a minimum, the festival will be abolished. Nevertheless, despite the reduction, the assemblage on the 9th was picturesque, and the singing of the children of the 100th Psalm went to the hearts of the vast congregation. The musical service comprised the 'Te Deum' and 'Jubilate' in A, by Sir J. Goss; the chants by Croft; the Versicles and Responses by Tallis; the 113th Psalm; Handel's 'Coronation Anthem' and 'Hallelujah Chorus'; and Mendelssohn's chorale, "Sleepers awake." The clergy and choir attended in their surplices, with Bishop Claughton, the Canon in residence, at their head; and the Bishop of Rochester adroitly took as his text, "Lo! children are an heritage of the Lord" (127th Psalm),—a lesson for the Chapter children of a larger growth not to meddle with such a time-honoured institution, which has been the wonder and admiration of foreigners.

A MUSICAL festival will take place in the Wartburg (Eisenach) to celebrate the marriage of the hereditary Grand Duke of Saxe-Weimar. A cantata, composed for the occasion by Dr. Liszt, will introduce the historical personages connected with the Wartburg, including, of course, Luther, but the reference to the German reformer will not be written by the Abbé, but by Kapellemeister Lassen, who will conduct this portion of the score. It will be remembered that Dr. Liszt produced his oratorio, 'Sainte-Elisabeth,' at the Wartburg at the tercentenary celebration, when the pastor, Dr. Grüneisen, of Stuttgart, preached his sermon on the unity of Germany.

M. FRANZ SERVAIS, eldest son of the famed Belgian violoncellist, won the prize cantata, 'The Death of Tasso,' which was executed in the Salle du Palais Ducal by the pupils of the Brussels Conservatoire, M. Gevaert principal. The winner of the 'Prix de Rome' was a pupil of Dr. Liszt, and has decided Wagnerian proclivities.

ANOTHER great musical manifestation will take place in Pesh, on the 9th of November, to celebrate the fiftieth anniversary of the professional career of the Abbé Liszt. The leading notabilities of the Hungarian capital are on the committee. The oratorio, 'Christus,' by Dr. Liszt, will be performed; medals of commemoration are to be struck. The leading musicians of Germany are invited to attend this festival, including Herr Wagner, Dr. Hans von Bülow, Herr Brahms, Herr Raff, Herr Herbeck, Herr Hellmesberger, Herr Joachim, Madame Schumann, &c.

THE Paris Conservatoire concerts will begin in December, the number being increased to eighteen subscription nights.

SIGNOR PETRELLA'S 'Promessi Sposi' will be the opening opera at the Carcano, at Milan; this is not, of course, the work with the same title by Signor Ponchielli, one of the unfulfilled pledges of last season at Covent Garden.

THE present Director of the Théâtre de la Monnaie, in Brussels, has found, like his predecessors, that the Opéra Comique does not attract the Belgian amateurs, and that grand opera alone will bring audiences. He intends, therefore, to make another venture, to displace the present Opéra Comique *répertoire*, and give Italian Opera for twenty representations with ten works, having arranged with M. Strakosch, of Paris, to have the services of the Salle Ventadour artists during the winter.

COUNT CHARLES ESTERHAZY has committed suicide in Vienna, owing to intense suffering from illness. He was an accomplished amateur, having a fine tenor voice, and has left three MS. operas, one of which, 'The Maygars' Oath,' was performed at his Palace.

ANY foreigner who was present at the opening night of the National Theatre, on the 11th, must have been puzzled to know in what the "Nationality" existed, for, after Rossini's 'Gazza Ladra' overture, came what was called "A Miscellaneous Entertainment," the nature of which was posturing and acrobatic feats, by the "Brothers Elliott and W. Kellino," followed by Mr. Bayle Bernard's farce, 'The Middy Ashore,' in which Miss Bella Goodall, as Harry Halcyon, danced a hornpipe in Lady Starchington's drawing-room; next came Mr. Vandervell's version of M. Offenbach's 'Orphée aux Enfers,' with 'Signora Inez Arco, from the Teatro della Scala,' as Eurydice; and with a "Ballet of Furies," by Miss Kate Vaughan and sisters, invented and arranged by Mr. Milano." This "National" programme seemed to suit the taste of the Holborn Amphitheatre audience. There certainly was no occasion to go to Milan to import a *prima donna* of the quality of Signora Arco, who, perhaps, at some period of her career, had a voice, but who can never have been accused of having a style: her Orpheus sang deplorably out of time, quite justifying Pluto (played by Mr. Rosenthal) in carrying off Eurydice, to be out of hearing. Mr. Plumpton's allusions to coal and milk, in Charon's doggerels, were amusing. But as for the Misses Lizzies, Annie, Berties, Kitties, Maggies, and Jessies, whose Christian names familiarly adorned the play-bill, it was evident that vocal attainments were not thought of when they were engaged. The band and chorus, under the direction of Mr. Henry Sprake, are good, and the *mise en scène* has been equally well attended to. But if we are to have M. Offenbach's parodies, they ought to be free from adulteration.

M. STRAKOSCH has been more fortunate with his new *prime donne* than with his male singers at the Italian Opera-house in Paris. The Russian contralto, Mdle. de Belloc, has met with signal success as Rosina, in the 'Barbiere,' and Mdle. Belval, if not as great an artist, has shown qualities of great promise as Norina, in 'Don Pasquale.' The former sang Rossini's text as it was written—that is, for a contralto or mezzo-soprano: the quality of her voice is most sympathetic,—her *fioriture* executed with finish; as an actress she is animated, but lacks stage-experience—a defect soon amended. In the lesson-scene she gave one of her national airs, and on the re-demand sang the drinking-song from 'Lucrezia Borgia' with such spirit as to recall the days of Signora Albani; it was also encoed. Mdle. Belval was a shade too demonstrative as an actress, and her style is superior to the *timbre* of her voice, which has not much power; in Norina's *roulades* her execution was brilliant. Neither of the two young vocalists had ever been on a stage before their *débuts*, so that their future looks bright. The new tenor, Signor Benfratelli, was a failure; the new basso, Signor Fiorini, pleased as Basilio; Signor Delle Sedie has little voice, but a perfect method; Signor Zucchini is also an old stager, but is a droll Dr. Bartolo. Signor Brignoli is a tenor of

long experience, but can still manage the Rossinian scales in Count Almaviva. The new tenor, Signor Villa, and the new baritone, Signor Padilla, were to appear in 'Rigoletto,' with Mdle. Tagliana as Gilda. Signor Tagliafico has been appointed stage-manager. Madame Krauss is engaged. The band, under Signor Vianesi, gave great satisfaction, and the choralists were specially imported from Italy.

THE programme of the first Gewandhaus Concert at Leipzig was devoted to the memory of the late orchestral chief, Ferdinand David—the Psalm for two sopranos, the *adagio* of his string sextet, and his trombone concerto, being executed, besides Mendelssohn's symphony in A minor, the offertory from Schumann's posthumous mass, and two works by Herr Ferdinand Hiller and Herr Karl Renneck—two intimate friends of David.

THE French opera *troupe* in New Orleans includes the names of Mesdames Fursch-Madier, Moisset Lagye, Denain, Carini, Jaume, MM. Gueymard, Gadilhe, Dequercy, Devoyod Lourde, Mayan, Feitlinger, Marchand, and Dupin.

## DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, F. B. Chatterton.—Triumphant success of 'ANTONY AND CLEOPATRA.'—Morning Performance on Monday, November 18.—'ANTONY AND CLEOPATRA,' unanimously pronounced by the Public Press to be the Grandest and most Gorgeous spectacle ever witnessed on the Stage of Old Drury.—On MONDAY, and during the week, will be performed Shakespeare's Tragedy of 'ANTONY AND CLEOPATRA,' concentrated into Four Acts and Twelve Scenes, by Mr. Andrew Halliday, illustrated with New and Characteristic Scenery by Mr. William Beverly. The cast will include Mr. James Anderson, Messrs. Ryder, H. Russell, A. Glover, R. Arnold, Bolman, J. Morris, Byron, Ford, Lickfold, Milton, Sargent, H. Clifford, and H. Sinclair; Miss Wallis, Mesdames Banks, E. Stuart, Melville, Adeline Grada, &c. The Performances will commence with a Farce, Musical Ecceitricity, in one Act, entitled 'NOBODY IN LONDON.' To conclude with a New and Original Farce, entitled 'THE STRAIGHT TIP.'—Prices, from Sixpence to Five Guineas. Doors open at half-past six, commence at seven. Box-Office open from Ten till Five daily.

## THE WEEK.

OPÉRA COMIQUE.—'Renata di Francia e gli Ugonotti, Drama Storico in Cinque Atti e Prologo, di Paolo Giacometti. Renata, Signora Ristori.

THE life of Renée de France is picturesque and striking, rather than dramatic. Exalted by her close relationship to the House of Valois above the reach of the calamities which beset every other leader of the Huguenot cause in France, it was her fate from her solitary refuge to watch the apostacy, the downfall, or the death of all who were associated with her in convictions or in interests. Rarely, indeed, has a life been enveloped in gloom denser and more enduring than surrounded that of Renée. Daughter of Louis the Twelfth, by his second wife, Anne de Bretagne, she inherited, together with the courage and resolution of her father, that sympathy for suffering which obtained for him the title of "Le Père du Peuple." When he heard that his parsimony had been ridiculed on the stage, Louis exclaimed, "J'aime mieux voir mes courtisans rire de mon avarice que mon peuple pleurer de ma dépense." A similar conscientiousness and courage are evident throughout the career of Renée, and conspire with her erudition and her piety to render her noteworthy among women, in a time which gave birth to Marguerite de Navarre, Jeanne d'Albret, Elizabeth of England, and Lady Jane Grey. Her life may be said to have commenced when, after the failure of an attempt to marry her to Henry the Eighth of England, she espoused Hercule d'Este, Duke of Ferrara, taking to him as dowry, the duchies of Chartres and Montargis. After espousing the Protestant religion, she became the most powerful and indomitable ally of the Huguenots. To her Beza was indebted for shelter, Calvin was her correspondent, and Brucioli dedicated to her the first Italian Bible. In spite of menaces from pope and king, her hus-

band's threats and open violence, the withdrawal of her children and every variety of indignity and dishonour, she remained true to the cause she had espoused. Her Castle at Montargis was open to the Huguenot chiefs, and after the Massacre of St. Bartholomew even, she re-opened its portals to the fugitives. Her answer to the Duke of Guise, who threatened her with force, is historical, and has been incorporated by Signor Giacometti in his play. "Il n'y a personne en ce royaume qui puisse me commander, que le roi, et si vous en venez là, je me placerais sur la brèche, et je verrai si vous serez assez audacieux pour tuer la fille d'un roi." Let it be added that Renée is closely connected with literature, that Clément Marot deploras the suffering of her noble heart, and that her daughter Leonora is the famous object of the idolatry of Tasso.

Upon the life of Renée de France, Signor Giacometti has written a chronicle play, which is a model of constructive ingenuity, and sustained development of plot and character. Its five acts and a prologue require more hours to evolve than can well be included in the idea of entertainment. So clever is the treatment, however, that there is not in the huge play an incident that does not belong to the main action, or a speech which does not illustrate prominent characters, or prepare the way to the dénouement. If the whole, in spite of the marvellous nature of the interpretation, is wearisome, it is because, as has been said, the story is picturesque rather than dramatic, and because our audiences have abandoned their faith in the processes of psychological analysis which were once held a leading feature in tragedy.

The basis of the plot is the horror of Renée at finding herself the means of bringing about the defeat of the cause she has espoused, and the murder of its principal supporters. In the generous and conscientious woman whose faith in human nature nothing can shake, Catherine de Medicis sees a fitting tool for the execution of her designs. Aided by her son, Charles the Ninth, and with none in the secret except the Cardinal of Guise, she plays before Renée a comedy, that serves as a *lever de rideau* to the tragedy she has in preparation. Pardon for all past offences and freedom of worship for the future are proclaimed, the Spanish ambassadors are sent home with scanty show of courtesy, assistance is promised to the Netherlands, a close union of the two factions so long at strife in France is promised, and is to be cemented by marriages, the most important of which is that of Henri de Bourbon with Marguerite de Valois. Renée falls at once into the trap prepared for her. A plot so horrible as Catherine has invented is beyond her conception, and she cannot dream that the king's frank and hearty reception is a lure, and his oaths and asseverations are false. She it is, then, who invites to Paris Jeanne d'Albret and Henri, Coligny, and all the heads of the Huguenot faction. When once they are in the power of their enemies the mask is thrown off. Renée watches with horror the death of Jeanne, poisoned, as she believes, by gloves sent her from Catherine. Not without difficulty does she clear herself from the degrading suspicion of being an accomplice in the crime. Events follow quickly, and the attempted assassination of Coligny proves a prelude to

the Massacre of Saint Bartholomew. Through these dreadful hours the terror and despair of the unhappy woman augment, until they reach a climax when she sees the king with his own hand firing the arquebus that is the signal for massacre. At this point the curtain drops. The fault of the story is that of the whole representation. All is so elaborate—it belongs rather to epic than dramatic art. The subject is undoubtedly tragic, but the interest of the audience is not sufficiently fixed upon the individual. It is impossible to refuse our sympathy to the woman whose only weakness has been an over-readiness to believe that God had set her apart for a mission wholly in keeping with her convictions and her religion, that of proving the angel of conciliation, and who finds herself instead the agent of most wholesale and terrible murder. The passion, however, of despair and penitence she exhibits is picturesque and striking, but not in the true sense dramatic.

The manner in which Signor Giacometti has executed his task is singularly able. He has presented with singular clearness of outline the principal characters of the epoch,—Renée, Catherine, Jeanne, Marguerite de Valois, Charles, the Guises, Henri de Bourbon, Coligny, and Beza. Such comparatively unimportant figures even as De Pardaillan and Tavannes are finely drawn. He has, moreover, departed but slightly from history. The importance of Renée is, of course, exaggerated. Coligny, and not she, was the person won over in fact by the cajoleries of Charles the Ninth. In this perfectly legitimate method of strengthening the interest, in a slight anticipation of the time when Henri de Bourbon made his first recantation subsequently cancelled, and in one or two other unimportant alterations, consist the chief changes that have been made. The clearness and the unbroken flow of the action do not compensate, however, for the length of the piece. The artistic propriety of developing at length the means by which the mind of Renée was misled, and the value of the exposition of the characters of Charles and of Catherine de Medicis, cannot be denied if the standpoint is the epic. In a play intended to be acted both are redundant. The work of Signor Giacometti is, consequently, a panorama of the wars of the Religion rather than a drama.

Madame Ristori's impersonation of Renée is perfect. It is as elaborate, however, as the play, and suggests the idea of a terrible tax upon the artist's powers of endurance. Almost alone among artists, Madame Ristori gives a complete interpretation of great characters of history. She seems to possess them in some such manner as air inflates a balloon, filling every portion, and stretching them to the utmost bounds of elasticity. Every part is adequately filled; each gesture and movement, each inflection of voice, seems due to long and intelligent study, and the whole leaves the impression of supreme and masterly art. There is no such electrical impulse as seems to have distinguished one or two tragedians, in whom the passionate temperament was overpowering. There are study, conscientious and admirably poetic exposition, however, and a sustained nobility of effort that leave nothing to desire. From the moment when the mother's heart is tortured by the sight of her son nurtured in a hostile creed, and refusing

her an embrace his conscience forbids him to bestow on a heretic, through fears, doubts, and agonies, to the point where she sees herself the butcher of her friends and the agent in the overthrow of truth and light, the interpretation is ample, majestic, complete.

The general exposition was competent. In one or two characters, notably in Coligny, and in *una fanciulla Cattolica*, it was absolutely excellent. In others, where there was no special merit of conception, there were picturesqueness, chivalry of bearing, and other qualities which are rare on our stage. On the whole, the characters of that striking epoch were well realized. There are few who will not find they bear away from the performance a vivid idea of the principal agents in the wars of the Religion.

### Dramatic Gossip.

THE Court Theatre re-opened on Tuesday with a revival of Mr. A'Beckett's comedy of 'About Town,' and the burlesque of the 'Happy Land.' Changes had been made in the cast of the two pieces, both of which were favourably received. The solitary novelty of the evening, a one-act piece of Mr. Arthur A'Beckett, entitled 'On Strike,' is a dramatic argument against combinations of workmen. Like most reasoners who have a convenient method of explaining their views, and have no answer to fear, Mr. A'Beckett over-proves his case in more than one instance, and shows, among other things, that masters and men are alike selfish and impracticable. It is difficult to resist the conclusion that the piece is a bold attempt to get capital by stirring class animosities. If such were the intentions of the author, they were defeated, the proletarians accepting a caricature of their supposed peculiarities with as much indifference as was displayed by the fashionable patrons of the house to the exhibition of a mean and selfish employer of labour. Mr. Hill's make-up as a demagogue, who is also a thief, was very droll.

ON Monday, Mr. Planche's comedy, 'Faint Heart Never Won Fair Lady,' was given at the Globe Theatre, with Mr. Montague as Ruy Gomez, and Miss Carlotta Addison as the Duchess of Torre Nueva.

TO-NIGHT the Royalty Theatre will re-open, under the management of Miss Hodson, with a performance of Tobin's comedy, 'The Honeymoon'; and, subject, as is rather ostentatiously announced, to the Lord Chamberlain's approval, a translation of 'Le Roi Candaule.'

'BITTER FRUIT,' the new drama by Mr. Dubourg, in which Miss Bateman has made a successful appearance at the Alexandra Theatre, Liverpool, appears a rather gloomy piece, of the stamp of 'East Lynne.' A wife, who has been divorced from her husband, an officer, attends him in hospital, where he remains wounded and almost blind, obtains in the end pardon for her offence, and dies in presence of her husband and her child. The events pass in one scene, the hospital at Scutari, and the action occupies one day. Miss Bateman obtained a warm reception as the heroine.

'LE PARRICIDE,' a drama, in five acts and seven tableaux, extracted by M. Adolphe Bédot from his novel with the same title, and given with moderate success at the Théâtre de l'Ambigu Comique, is a poor as well as a gloomy piece. The title is a misnomer. The heir, acquitted by law of the crime of parricide, is pronounced guilty by society. He succeeds in persuading the chief of the police of his innocence, obtains employment as a detective, and succeeds, after many efforts, in finding the real murderers. Numerous incidents, of a sufficiently melo-dramatic character, attend the chase after the criminals.

M. SARDOU has read his new comedy, 'Les



Merveilleuses,' at the Variétés Theatre. The reading is said to have produced a great effect.

A NEW comedy of M. Gondinet, 'Le Chef de Division,' is in rehearsal at the Palais Royal.

### MISCELLANEA

*The Bath.*—More than twenty years ago the *Athenæum* took up the subject of State rewards for public services, and pointed out the absurdity of confining the Bath (civil) to gentlemen who received pay from the Crown, and refusing it to those who served the Crown without pecuniary reward. Count Strzelecki, according to the newspapers, was a Knight of the Bath: was he in the service of the Crown at or before the time when he received the order?

M. J.  
*Dante, Inf. xxiv. 3.*—As a "Dantophilist," but without pretending to be an "experienced one," I venture to reply to Mr. A. J. Butler's query. After searching through a number of editions, including the fourfold work of Lord Vernon, I came to the conclusion that

E già le notti al mezzo di sen vanno  
was the most correct rendering of the text. And in my translation could make no better English interpretation of the sentence (having regard to the metre I had adopted in order to give a literal translation of the line) than

And now the nights are drawing near mid-day;  
believing that the poet alluded to the approach of the equinox. The "objection" to the use of *sen* would vanish by regarding the verb as used reflectively, and the pronoun conjunctively with *ne*; thus giving the verse that lofty style which Dante elsewhere adopts, e.g. in the first line of the second canto of the 'Inferno':

Lo giorno se n' andava, e l' aer bruno, &c.

H. M. DUNCAN.

Your Correspondent, Mr. A. J. Butler, writes to propose a reading of *Dante, Inf. xxiv. 3*, which is at variance with almost all modern authorities. There seems no doubt that the ordinary reading of the text is the correct one. Landino has a different reading suggested in his notes; and Daniello (1568) is thus cited by Torelli (1775), "Vuole il Daniello che in vece di *al mezzo di* si debbe leggere *al mezzo e di*; ma il vuole a torto, contra l'autorità di tutti i testi." It is not a little singular, considering the degree of attention which has been paid to this beautiful introduction to the twenty-fourth canto, that all modern commentators should have preferred a somewhat forced rendering of *al mezzo di* to what is the ordinary and natural one. The words, or word, for they are often printed as one, is said by Baretto to mean, "The southern part of the world"; and the Vocabolario Italiano has "*mezzodi* = uno dei quattro punti cardinali." This meaning of the word bears out Mr. Butler's suggestion. It would seem to be also more in accordance with Dante's well-known exactitude; for there is an awkwardness in the more usual interpretation. His view is supported by the Commentary on the 'Inferno' of Guiniforto delli Bargigi (1406-1460), printed first in 1838. This Commentary is an extremely valuable one for ascertaining the precise meaning of the text. Upon the passage in question, after fully explaining the zodiacal signs, the "Giovenetto anno," &c., he thus sums up his remarks: "Secondo la varietà sopra-detta del corso del sole dobbiamo comprendere, che per la ritornata sua dal tropico iemale verso lo estivo, e verso noi, accorciandosi le notti, e crescendo i giorni sopra il mondo di qua della parallela equinoziale, per lo contrario crescono le notti, e si scorciano i giorni di là dalla detta equinoziale, la qual parte del mondo, per lo rispetto del sopra-detto, si può chiamare da noi meridionale, ovvero *mezzodi*." Somewhat further on he adds: "E nella qual parte dell' anno già sen vanno le notti à mezzodi, già nelle parti meridionali si cominciano ad allungare le notti e consequentemente cominciano à raccorciarsi nelle parti nostre settentrionali."

F. PEARCE.

TO CORRESPONDENTS.—H. B. C.—J. W.—E. R.—J. S. F.—received.

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